

# SQUARE DANCING

AUGUST, 1984

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SQUARE DANCING 'ROUND THE WORLD



THE 1984-85 DIRECTORY OF SQUARE DANCING  
LISTING OF ALL THE STATES, PROVINCES & 30 COUNTRIES

official magazine of The *Set in Order* AMERICAN SQUARE DANCE SOCIETY

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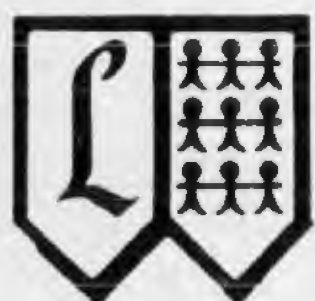
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Another year and another new president of our club, Memorial Squares. We have given a gift subscription to our new presidents since 1973. We feel a new officer can get a lot of help from your magazine. It would be nice if all callers would do this for their new presidents.

George and Eva Horn  
Tulsa, Oklahoma

Dear Editor:

I have always preached moderation as it relates to the amount of square dancing one does. Obtain an enthusiast who wants to dance every night of the week and you have a temporary dancer. Get someone who refuses to dance more than once a week and you have a long-term member . . . My main criticism of square dancing in recent years has been the fact that at times I have almost given my

pasttime away because when attending my once-a-month dance, I have been confronted with new calls that I have not been able to understand. 18 months ago I was told by some of my closest friends that I would have to attend dancing more often if I was to keep up and yet those same people have now joined me at conventions on the Mainstream floor and even gone down to the beginners' floor and said how nice it is to get back to simple dancing . . . I have come to realize that many other people want to enjoy themselves and don't want to burn themselves out. Callers have come to realize that if they cater for these people who are continually demanding more that these are the very people who won't be around next year anyhow.

Jim White, Castle Cove,  
New South Wales, Australia

Dear Editor:

I have been following the discussion about dancers' skylarking (swing do sa dos, kicks, bumps, pattycakes, etc.) and believe the great majority of this is due to boredom. This first came to me when I found myself cutting through the middle instead of promenading around the square during a singing call that I had already danced umpteen times. Further observation of various squares seems to confirm this theory.

So callers, rearrange the hash. Try some new singing calls and see if the skylarking

*Please see **LETTERS**, page 55*

## SQUARE DANCING

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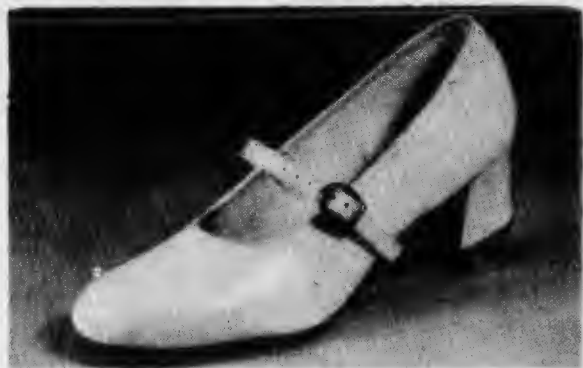
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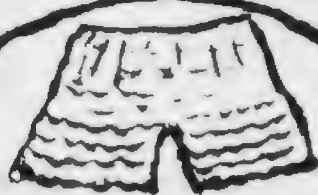
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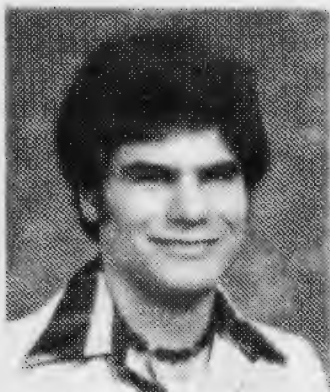
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August, 1984

**B**EFORE THE NAME Callerlab was ever heard or callers had a means of communicating with a common voice on a large scale, at a time when most callers were working independently, the general affairs of square dancing had a way of working themselves out, based largely on public support and opinion made up of the guess work of dancers and callers.

The classification of programs was not nearly as sophisticated as it is today. Primarily there were two plateaus of basics. The Basic Plateau which might be compared to the first part of Callerlab's present Basic Program and the Extended Basics Program comparable to the entire current Callerlab Basic Program. The latter could be taught in 30 lessons comparable to the 29 lessons suggested for Callerlab's Basic Segment.

Dancers as well as callers have always been achievement oriented. Some 30 years ago when the contemporary form of square dancing was just emerging, the "high-level" dancer was the one who could do more routines without walkthrus than, say 75% of the other dancers. Patterns such as Riptide, Sepulveda Tunnel, Texas Double Star and others were fair game and accomplished dancers delighted in the fact that they needed no "walkthru" in order to properly manipulate the somewhat intricate traffic patterns. Today these individuals would be the ones who have put Mainstream dancing far behind them, can do Plus movements blindfolded and are looking for more and more programs to explore. There's nothing wrong with all of this as long as we understand that those who seek these programs are not, even though we may hear

from them most loudly, representative of the majority.

Last April at the 11th Callerlab Convention in Chicago, quite a number of caller leaders had an "eye opener." On the final morning of the Convention, when members were voting on subjects that had been hashed over during the three days of meetings and as resolutions involving the *Basic* and *Mainstream* programs were brought to the floor, it appeared to us that virtually 100% of the eligible members voted one way or the other on each resolution as it came along.

Then, when it came time to vote on resolutions for the Plus Movements, the number of delegates voting appeared to be smaller and finally, when resolutions involving anything in the Advanced program came to the floor, we counted fewer than a total of 50 members voted their preferences on either side of the propositions.

All of this may be easily explained. It may have been that there were more changes coming up to be voted upon in the Basic/ Mainstream programs and fewer for the Plus and fewer still for Advanced. That could be. Or, possibly the activity has gone full circle and in many parts of the square dancing world, a greater proportion of the callers are realizing that the future potential of square dancing lies, not with the smaller percentages who would dance in the more advanced programs, but in the Basic and Mainstream programs which are geared for the greatest number of potential dancers.

This is not intended as a symposium for which is better among the various programs. Thank goodness there are forms of square dancing that appeal to those who strive to dance more frequently and who have the time to move out on the ladders of complexity. However, the message we seem to be getting is that more and more areas are zeroing in on a realistic Mainstream and with plenty of Mainstream dances to attend within any given area, these clubs *are* retaining their dancers.

Of equal interest is the ongoing program being conducted successfully in Florida where dancers are taught just the Basic Program and then are provided the opportunity to dance for a year before moving on into Mainstream.

We should get away from the belief that



where basics are concerned, more is better, and put the emphasis on the fact that the great fun of square dancing comes with the retention of almost 100% of those who come through the door that first night of beginners' class.

In another month, new classes will be starting. We've made promises to the newcomers that square dancing is *fun, friendly* and *economical*. Just think what it will mean if we can keep 90% or more of those who enter this year's classes and build a program that is truly Mainstream, a popular program to which the greatest number of potential dancers can aspire. A complicated way of saying "keep it simple, keep it folk!"

We've been noticing more and more areas such as those in and around the State of Washington, a number of communities in the Great Lakes areas, as well as others that concentrate on programs geared to Mainstream and where the average dancer will have no trouble in finding plenty of places ready to welcome them with open arms to a friendly evening of Mainstream dancing.



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## First Hand at the Hearings

IF WE THINK THINGS are confusing here at the office sometimes, we decided that we hadn't seen anything until we hit our Nation's Capitol. We took a hurry-up trip to Washington the end of June to be a witness on the Folk Dance of the U.S.A. Bill pending before Congress. The 2,000 or more dancers who gathered to dance on the west side of the Capitol did themselves proud. The actual hearings, before the Congressional subcommittee, were somewhat less than encouraging. We had the feeling the deck had been stacked against square dancing. As we write this, we are not yet aware of recommendations but we'll fill you in next month.

## You Are Our Grapevine

ONE OF THE REWARDS for putting out a monthly magazine is the wide variety of mail coming into the office. Overlooking for a moment those pieces with orders, subscriptions and standard bits of news for Date Book, World, etc., are the gems—personal letters from readers all over the world. These form our "sounding board."

A letter from Jakarta, Indonesia, tells us that with only three squares in the group, the dancers work hard to remain intact and as a result, *everyone* plays an important role in the club's continued efforts to survive.

A letter from Montana tells us how square dancers, working together, saw their dancing friends through one of the region's most devastating winters in history. It's letters like this that help to make our role such an exciting and happy one.

Occasionally, there are criticisms. Dancers in remote areas sometimes need to "talk" to someone or at least discuss a problem which may be overlooked by others. More than once we've heard the plea, "Look, we can't have different levels of dancing. We're one club in an area that reaches a circumference of several hundred miles. One night we'll have enough experienced dancers on hand to handle the Mainstream, or perhaps the Plus program. The next time we meet we'll be lucky if everyone can get through Basic 49 . . ." The world of square dancing, you see, is not the same everywhere.

Please see **AS I SEE IT**, page 56



# Fall Classes

## Kick off the New Season with SQUARE DANCE MONTH

**T**HIS YEAR while planning for new dancer classes throughout the square dance world, we'll have an added impact—*Square Dance Month/1984*. Previously, a single week was set aside for a coordinated program of bringing square dancing to the attention of non-dancers. This year, Legacy—the International Square Dance Communications group has suggested an all-promotional program for the entire month of September.

Climatic conditions customarily affect the starting time for classes. In some areas new dancer groups begin during the early part of September while summer temperatures still persist. Others find that fall temperatures come sooner and, therefore, they start their classes earlier.

To get the full impact of Square Dance Month, it's important that the entire activity—clubs, associations, classes, callers, teachers—all get behind the drive, saturate the local communities with square dance events, prepare colorful handouts, feed information to the local press and see if the local community service television outlets in your area will run the excellent color program of square dance instructions so it is aired to coordinate with the start of fall classes. For information on obtaining the series, write to: Larry Hall, South Carolina Educational TV, P.O. Box 11766, Rock Hill, SC 29730.


Indeed, *now* is the time to start planning. Utilize Square Dance Month as a concentrated promotional period with new classes as a target point. Making the community aware of what is going on will help to recruit the largest possible number of potential square dancers. When the entire community is aware of new classes starting, if one class is not meeting on a date possible for an individual to attend, working together, dancers will be in a position to

recommend other groups whose starting date is perhaps more favorable.

In the past some associations have provided complete lists of classes and starting dates to the members of all square dance clubs, callers, leaders, etc. Armed with this information, you stand a greater chance of bringing an individual into square dancing whether that person attends your class or another. Remember, the goal is to get the dancers into the activity then, once trained, even though they may not have learned with the group that your club sponsors, they still will be a part of your local square dance community and perhaps will eventually become ardent, supporting members of your club. It's a cooperative attitude that will make Square Dance Month successful.

### Plan Ahead

Now is a good time to plan for your posters, flyers and even your information cards. Many groups have discovered that printing notices on business card size giveaways is an excellent method of making sure that each dancer will carry a supply in his pocket or her purse.



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## Let The Public See

"Square dancing, what's that?" "We tried it once and it was too difficult." "We've heard that it's just for retired people who have a lot of free time on their hands." "We always thought it was for just the teenagers who have the energy and strength to keep up with all those fancy steps." These are typical impressions that need to be overcome if non-dancers are to join us. This is when it is wise to use demonstrations and exhibitions to overcome myths.

Think of an exhibition, whether it's given in front of the local PTA, at a shopping center in the community or on local TV as a *sample* of what's to come. Don't "flub" the opportunity to "sell" square dance classes by displaying the *latest, greatest and most difficult*. A good suggestion when displaying the activity in hopes of drawing others into it is to keep it simple, avoid kicks and awkwardness that tend to discourage rather than "sell."

*A great help in planning your new class publicity program is the Publicity Handbook. (See page 90.)*

Dancers: Dress attractively but not expensively. Remember, we're selling a reasonably priced activity. Callers: Call symmetrical, eye-catching patterns that encourage the participants to have a good time but to dance smoothly. Have a talk with your exhibition group beforehand and impress upon them the importance of teamwork, of dancing *together* to the music and of avoiding the frills and flourishes that may feel like fun but usually present an unattractive picture.

## Let the Public Dance

Your visits to the supermarket have undoubtedly put you in contact with those store employees who are passing out bite size samples of a new cheese spread, hot hors d'oeuvres or perhaps a miniature ice cream cone. The purpose, of course, is to get you to taste the product, be sufficiently lured to pick up a package or jar of the product and take it home with you. "Sampling" in square dancing works in much the same way. You want to say to the non-dancer, "Here, sample what square dancing is all about. You can't dance? Nonsense! Here, let me show you how simple it is."

Supermarket food sampling takes into con-

sideration that at first you may be skeptical. How many times we've watched as people have moved by the give-away table, shaking their heads, not wanting to be talked into trying something they might not like. Have you ever noticed how good the product looks? How great the smell? Take a page from the book of merchandising and if you are going to give a sample to the non-dancer, make certain that it is bite size and not a whole meal.

In other words if, through one of the local churches or the PTA or under the auspices of your club, you put on a one-night-stand don't try to *teach* everything in the book in that first *taste test*.

## The Value of Repetition

Those experienced in calling or sponsoring successful one-night-stands are prepared to do a Virginia Reel more than once. That simple square you used is new and challenging for the non-dancer and each time he may repeat it or something like it, he gets one step closer to convincing himself that he *can* have fun square dancing.

Remember, there are two types of one-night-stands. The first is the type with no strings attached, where the dancers have a one-shot experience. The type we're speaking of here is truthfully a "*dance of recruitment*." Its purpose is to woo the individual to "taste the sample"—"There, wasn't that great?" That's what square dancing is all about. Come, join our new class and get in on the fun!"

Too many times we chase people away by trying to prove that they can do a tremendous amount in just a short period of time. Of course they can, but your first goal is to show them that square dancing has time for laughter, friendship and down-to-earth *fun*. Then, when you get them in the class don't immediately change the format and start piling on the work. You still have a selling job to do and that selling job continues throughout the lessons.

## Start Planning Now!

If you've only had moderate success with past recruiting programs, change your tactics. As a club, try something different. Try a potluck where every member brings one non-dancer and have a one-night-stand. *If it's going to consist of a lot of work in order to generate a lot of joy, let only the joy show.*

It's not too soon to make your plans. Next month is SQUARE DANCE MONTH!



# GLOSSARY of Square Dance Terms

**T**HERE WAS A TIME when virtually all the commands used in square dancing were included as a part of the Basic Movements list. Then, over the years, the lists changed to include only actual basics with directional terms being dropped or relegated to another section of the Handbook or to a glossary. At first the glossaries became "dump heaps" for basic-type movements that had been shunted out of the basic lists. Later, glossaries became known as repositories for useful terms, necessary for a dancer to understand and for a caller to use. Such a glossary has recently been voted on within the ranks of Callerlab. Certainly it, like the basics, will change with time as new terms come into use and as others are dropped from the language of square dancing. Here is the list as currently adopted by the International Association of Callers.

**Across the Set:** In facing lines, couples will right and left thru across the set or ladies will chain from one line to the other (across the set). In square formation, action will occur between two opposite couples, i.e., head ladies chain across the set or in four ladies chain across the set, each of the four ladies will move from her partner to the opposite man.

**Active Couples** (or couples): Those designated by the caller to take action.

**Along the Line:** In facing lines, dancers will execute the call with the others in the same line.

**Around One** (two, etc.): Indicates that the working person or persons will move out and around one (or more) non-active person(s) as directed.

tionally in today's square dancing. Dancers move forward two people in the direction of a right and left grand. They turn this person with a left forearm halfway around, pull by and, moving the reverse direction, turn the person they meet with a right forearm halfway around. Again, they move forward two with a left and right and then turn that person with a right, halfway around. This pattern of forward two and back one continues until each dancer meets his partner or until directed by the next call.

**Don't Stop—Don't Slow Down:** Directions to keep promenading even if home is reached.

**Down the Line:** See along the line.

END LADIES CHAIN



**Break:** (1) To release hands, to let go. (2) Period between tips. (3) Interlude in the middle of a singing call.

**Break to a Line:** See circle to a line.

**Corner:** For the men, your corner is the person to your left; for the ladies, your corner is the person on your right.

**Daisy Chain:** This is the name given to a series of movements that are usually called direc-

**End Ladies Chain:** The two ladies at the end of each line will chain diagonally from one line to the other.

**Face In—Face Out:** Calls for a 90° change of direction.

**Face the Sides—Face the Heads:** Directs person to turn back on partner and face outside couples.

**Face Those Two:** Designated couples will



face those with whom they have just been working.

**Face to the Middle:** A call usually directed to active dancers to change their present facing direction to make a quarter turn toward the center of the formation. When in an even numbered line, dancers should turn a quarter to face the center of that line.

**Face Your Partner:** Designates a quarter turn to face partner.

**Four Ladies (Gents) Promenade:** Those indicated by the call will promenade single file to the right (counterclockwise) inside of the square unless otherwise indicated. The distance to be covered (halfway, all the way, etc.) would be directed by the call. Those not active at the time will either move into the center while the others are promenading outside, or they will move away from the center while the others promenade inside.

steps, stopping on four, then moving back to the starting position or "bar."

**Leaders:** The number one person in any tandem position.

**Make An Arch:** Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

**On to the Next:** After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

**Opposite:** Your opposite is the person across the set.

**Out-Facers:** Those facing away from the center of the square or formation.

**Partner:** (From a squared set) For the men, the lady immediately on your right, also called your taw; for the ladies, the man immediately on



FOUR LADIES  
PROMENADE INSIDE

FOUR GENTS  
PROMENADE OUTSIDE

**Full Turn Around:** This movement is basically descriptive of an arm turn or courtesy turn that is greater than halfway and is completely dependent upon a following descriptive call to direct the dancers' next movement.

**Heads:** (1) In static squares: The head couples are numbers one and three—#1 couple with back to caller—#3 couple facing caller. (2) In contras: the couple nearest the caller.

**Home:** For each man, his starting position in the square; for each lady, the home position of the man with whom she is dancing at the time of the call.

**Indian Style:** Same as single file.

**In-Facers:** Those facing the center of the square or formation.

**Ladies Center Back to Back:** The ladies (or those) indicated by the call step forward to center and stand back to back.

**Ladies Center Back to the Bar:** Directs the ladies to move into the center of the square three

your left, also called your paw.

**Patter:** (1) The caller's rhyming filler material used as timekeepers not necessarily important to the execution of or directions needed for a movement. (2) The type of extemporaneous call done to a hoedown record as distinguished from a singing call record.

**And A Quarter More:** A term signifying that dancers, after completing the previous call, continue the movement another 90° in the same direction. The command may be directed either to individual dancers or to couples. (Square thru and a quarter more would be five hands, etc.)

**Reverse:** Change direction of a figure from clockwise to counterclockwise or vice versa.

**Right Hand Lady:** Lady ahead or counterclockwise from where the gent stands at the time of a given call.

**Roll Back:** If in couples, roll away from partner. If in single file, roll away from center.

**Roll Promenade:** When a couple promenade





LADIES CENTER, BACK TO BACK

is called just before the completion of a do paso or any figure normally ending with a courtesy turn, the dancers will do a wheel around or "roll promenade" in promenade position rather than awkwardly switching from courtesy turn position.

**Set:** Formation of dancers required for specific dance.

**Sides:** Are always couples two and four (See heads).

**Taw:** Partner of a man (Traditional).

**Those Who Can:** Refers to those who are so situated that they can execute logically the given call. This is to assume that some of the dancers are not in the proper position.

**Tandem:** Formation of any two dancers in which there is a leader and a trailer, one behind another.

TANDEM DANCERS

TANDEM  
COUPLES



**Step Forward (Step Thru):** The term indicates that when dancers are in an ocean wave, all release handholds and those designated will take one step forward, passing the adjacent dancer to await the next call.

**Straight Ahead:** Directional instruction to pull by or move straight ahead without turning. In an allemande thar setup, for example, the call straight ahead would be similar to a slip the clutch.

**Tip:** One segment in a square dance evening from the time the squares are formed until they have completed that particular group of calls and have been released by the caller. Tips vary in different areas. A standard tip in many regions consists of one patter call and one singing call.

**Trailers:** The dancer behind the leader in any tandem formation.

LADIES CENTER, BACK TO THE BAR





# The 1984-85 Square Dance Directory



We are pleased to present the 1984-85 'Round the World Directory of square dance contacts. These Information Volunteers are strategically located in areas where they are able to supply square and round dance information to visiting or to just-moved square dancers. Whenever possible, they will provide as complete information about their area as possible. Throughout the United States and Canada, Information Volunteers (dancers) are listed. For overseas' locations, both dancers and associations are included to provide additional contacts. We invite you to make use of this Directory and also remind you that these people are volunteers, offering their services as an extension of their love of the activity. You will discover that when you include square dancing as part of your next trip, you will add an extra dimension to your travel program and expand your square dance friendships.

## UNITED STATES

### Alabama

Ralph Curry—1118 Hillcrest Dr.  
Weaver 36277. 820-1692

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Decatur 35601 (205) 353-3164

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Dothan 36301. (205) 794-3011

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Sitka 99835. 747-3644

Art Frith—US NAVCOM STA  
Elmendorf AFB 09525 (907) 753-9313

George Ioanin—3473 Newcomb Dr.  
Anchorage 99504. 333-8022 or  
265-5281

Rolland A. Jones—Box 375  
Kodiak 99615 (907) 486-3663

### Arizona

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Ken Carlson—Rt. 3, Box 6850  
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Sun City West 85375 (602) 584-1717

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Scottsdale 85257. 946-3709

Hoby Herron—P.O. Box 1483  
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Tempe 85282. 968-5097

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John Steele, Sr.—415 W. Hillview  
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Nadine Higgins—6708 Westover Dr.  
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Wayne Redden—1300 So. 41st  
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Gene Trimmer—103 Rosewood  
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Roger & Royce Ann Goad—5371 W.  
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Stanislaus Counties

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Nipomo 93444 (805) 929-4121  
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Don Hoff—5027 E. Tyler  
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Lompoc 93436 (805) 733-4124  
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Sacramento Area

### IMPORTANT REFERENCE LISTINGS

The American Square Dance Society — Bob Osgood, 462 No. Robertson Blvd., Los Angeles, California 90048.

Bachelors 'N' Bachelorettes International, Inc. — President, Ralph Osborne, P.O. Box 1214, South Gate, California 90280.

Callerlab — The International Association of Square Dance Callers, Executive Secretary, John Kaltenthaler, Box 679, Pocono Pines, Pennsylvania 18350.

Canadian Square & Round Dance Society — P.O. Box 5759, Stn. F, Ottawa, Ontario Canada K2C 3M1.

Legacy (Square Dance Coordination)—Executive Secretary, Don & Vera Chestnut, 2149 Dahlk Circle, Verona, Wisconsin 53593.

Legacy Hotline (handle and coordinate major emergencies) — Dan and Mary Martin (404) 736-2440; Bob and Becky Osgood (213) 652-7434; Doc and Peg Tirrell (201) 567-2811; Don and Vera Chestnut (608) 845-6222; Stan and Cathie Burdick (419) 433-2188.

Lloyd Shaw Foundation — President, Enid Cocke, 2217 Cedar Acres Dr., Manhattan, Kansas 66502; Sales Division, 12225 Saddle Strap Row, Hudson, Florida 33567; Archives Division, 1620 Los Alamos S.W., Albuquerque, New Mexico 87104.

New England, The Square Dance Foundation of — Box 329, Beverly, Massachusetts 01915.

National Association of Square and Round Dance Suppliers — Gordon Goss, P.O. Box 54055, Jackson, Mississippi 39208.

National Square Dance Campers Association — P.O. Box 224, Little Chute, Wisconsin 54140.

National Cloggers Association — Dennis Abe, Box 283, College Park, Maryland 20740.

National Folk Dance of America Committee — P.O. Box 5775, San Jose, California 95130.

National Square Dance Convention Executive Committee — Information Director, Howard Thornton, 2936 Belle Vista, Midwest City, Oklahoma 73110.

Overseas Dancers Association — Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, Colorado 80111.

Roundalab — Executive Secretary, Peg Tirrell, 3 Churchill Dr., Cresskill, New Jersey 07626.

Square Dancers of America (Rose Parade Float) — P.O. Box 1225, San Gabriel, California 91778.

Single Square Dancers U.S.A. — President, Jim Reinhold, 2819 Creekwood Ct., Grapevine, Texas 76051.

United Square Dancers of America — Joe Vaccari, 227 Hughes St., Ft. Walton Beach, Florida 32548.

Universal Round Dance Council — Harriet Gerry (Publicity) 306 SW 13th Ave., Boynton Beach, Florida 33435.



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Bill Cash—3711 Montebello Dr. Colorado Springs 80918 (303) 598-1280

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Orvin & Jan Logan—2910 Bonita Ave. Grand Junction 81501. 243-2831

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## A WORD TO INFORMATION VOLUNTEERS

First of all, THANK YOU. Your willingness to pass along square dance area information to others is a worthy service. Volunteers are accepted in the hope that they will offer unbiased information about all square dance activity within their area. Please keep The Sets in Order American Square Dance Society informed of any change of address or if you are no longer in a position to supply impartial, up-to-date square dance information.

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(See Va. & D.C. listings)

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Vernon & Mae Millington—7124  
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Square Dance Clubs of Maryland  
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## Massachusetts

Ray & Carole Aubut—P.O. Box 8069  
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Tom & Mary Rinker—119 Central St.  
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Dale Bocklund—2082 Allen St.  
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Jack & Marilyn Igel—1330-30th St. N.W.  
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## Missouri

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(314) 893-3851 (314) 751-2842 off.  
Jim Jeffries—9113 E. 66 St. Terr.  
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Eileen Kruse—939 N. Harrison Ave.  
Kirkwood 63122 (314) 821-0995  
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Independence 64055 (816) 353-4735  
Leslie Wagner—10407 Roscommon Dr.  
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Clyde Wood—3210 N.E. 39th St.  
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Billings 59105 (406) 259-9148  
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Great Falls 59401 (406) 453-2015  
Central Montana  
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Lolo 59847 (406) 273-0141  
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Paul J. Jones—Rt. 3, Box 1354  
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Bellevue 68005. 291-0444;  
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Big Events of the Year .....January issue  
Vacation Institutes .....February issue  
Callers Schools .....March issue  
Lists of Tours and Travels .....April issue  
Retirement Square Dancing .....May issue  
Square Dance Area Publications .....June issue

At other times during the year you'll find a host of other valuable compilations. If you are looking for information, you'll find it in the pages of **SQUARE DANCING Magazine**.



## EXTRA COPIES OF THIS ISSUE AVAILABLE

If you wear out this copy of the Directory, lose it, wish to give a copy to a friend or have a spare to carry in your car, extra magazines are available. Just send \$1.25 to SQUARE DANCING, 462 N. Robertson Blvd., Los Angeles, California 90048. We'll pay the postage.

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Stub Davis—Box 180, Waurika 73573. 228-2329, day; 228-2152 eve.  
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Teresa & Jerry Vanlandingham  
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### DEADLINES — IN GENERAL

Deadlines for editorial material to be considered for **SQUARE DANCING** magazine must reach us by the first of the month, two months prior to publication; i.e. copy for the November issue must reach us no later than September 1, preferably earlier. If possible, listings for the Date Book should reach us 90 days prior to the month in which the event takes place.

Advertising space reservation deadlines are the same as for editorial material, two months before the date of issue. However, to assure advertising space, it is wise to write earlier than that and make your space reservation. Copy for these advertisements is due 10 days later unless the advertisement is sent in camera ready, in which case we can allow another seven days. Please write for advertising information and a rate sheet.



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Place, Renton 98055 (206) 722-4747

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If you are planning to visit an area where there is a Square Dance Information Volunteer, or if you are moving to another city and want to know about square dancing in that area, feel free to write or call one of these independent volunteers. When writing be sure to allow ample time for a reply to get back to you before you leave home. *Please remember to send along a stamped return envelope*, except for Canadian or foreign contacts as they cannot use U.S. postage. However, enclosing a self-addressed return envelope would be appreciated. Incidentally it is possible to purchase foreign postage vouchers at a post office which can be sent with letters going overseas. These volunteers offer a free service to dancers and in no way should be misconstrued to use for any commercial basis.

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Sequim 98382 (206) 683-3894  
No. Olympic Peninsula Area

Art & Joan Ritchie—249 W. Cedar,  
P.O. Box 367, Sequim 95382  
(206) 683-5089

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(Days). 537-9801 (Eves)

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Eau Claire Areas

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Info Volunteers are to be used for dance information only. They are not contacts for commercial solicitations. Your help is appreciated.



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Don Finlayson—3611 21st Ave.  
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Vic & Doreen Harris—20086 Grade  
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Jim Heard—17-674 Bruce Ave.  
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## Nova Scotia

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Lorne & Audrey Tyler—8 Rodney  
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469-6433

## Ontario

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Dick Fleming—R.R. #1  
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1-613-347-3708

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St. Vincent St., N. Barrie L4M 4V1  
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Marg Hough—11 Antrim Cres. Apt. 604  
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Moose Jaw S6H 3G4  
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### DANCING OVERSEAS

Square dancing, as it is done throughout North America, has become increasingly popular in countries in the South Pacific, the Orient and in Europe. Where only a few years ago overseas' dancing was limited to U.S., Canadian and English servicemen stationed abroad, today the citizens of many countries enjoy square dancing and there are many outstanding local callers found in each locale. Visit a dance overseas. You'll find that callers and dancers are eager to offer you the same hospitality, fellowship and fun that you enjoy at your clubs and dances back at "home."



# EUROPE

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### INFO VOLUNTEERS:

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G.R. Myers—P.O. Box 16  
A-1300 Vienna Airport (02232) 8617

## Belgium

### INFO VOLUNTEERS:

Michel Mayeur—Avenue des  
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Rudi & Heidi Mennes—Thornstrasse 58-60  
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Zohan & Ria Nieuwenhuys  
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Mr. & Mrs. Fred Roelofs—Uiterweg 235  
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Per Tellstrom—Ronnarve, Oja  
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Phil & Royna Thomas—c/o Aramco  
Box 10571, Dhahran

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S/D Society of Queensland  
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S/D Society of W. Aust.  
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c/o Vic Beckett, 1278A Dominion Rd.  
Mt. Roskill South, Auckland 4



New Zealand S & R/D Assn.  
Art Shepherd, 181 Shortland St.  
Aranui, Christchurch 6

### **CALLERS ASSOCIATIONS:**

Callers & Tutors Assn.  
Nat. Sec./Treas. Vic Beckett  
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Mt. Roskill South, Auckland 4

### **INFO VOLUNTEERS:**

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Victor Beckett—1287A Dominion Rd.  
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John Garmson—12 Melrose Ave.  
Rotorua 74386. 56881

R. Hall—114 Mt. View Rd.  
Wanganui. 37-301

Jack Hilton—42 Lydbrook Place  
Otumoetai, Tauranga, 66552  
home, 82819 Ext. 82 office

Art Shepherd—Box 15045  
Aranui, Christchurch 885-675

John Stallard—361 Hillsborough Rd.  
Auckland 4. 658-786

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Philippines. 88-82-49 or 88-36-79

Manila Hoedowners—USAID/AD/AD  
APO S.F., CA. 96528

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7 Lane 1, Yung-HWA First Road  
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Ron Boys—Carwood Cottage  
Middle Rd., Southampton 8-04 (8-0568)

Leslie & Mary Johnson—P.O. Box 116  
Paget (809) 298 0180

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35-77-20 (home)

Grace Woodman—Apartado 1489  
San Jose 25-73-44 (work)  
25-20-40 (home)

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Va. 23593

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P.O. Box 31-242  
Guadalajara, Jalisco

Mel & Jean Pratt—Apartado 6-934  
Guadalajara 6, Jalisco (41-50-69)

Perry & Georgia Thompson  
Apartado Postal 466  
45900 Chapala, Jalisco

Hector Valencia—Calle Juarez #26  
Alamos, Sonora 8-01-15

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## **How are you fixed for HANDBOOKS?**

They cost so little and yet, in the hands of new dancers they are worth so much.

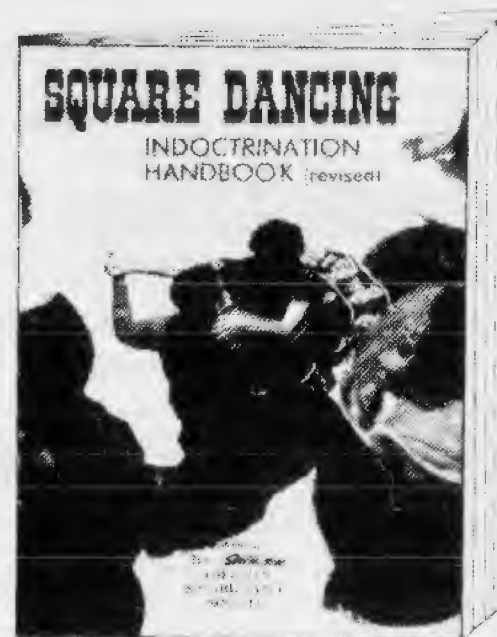
*The Basic/Mainstream Handbook* with more than 450 illustrations has the Callerlab approved definitions. The greatest help the new dancer can expect — next to his own caller/teacher.

*The Plus Handbook* has more than 150 illustrations, with the Callerlab definitions listed alphabetically.

**NOTE:** These are both the 1983 editions. Only a relatively few changes were made by Callerlab this past Spring. These changes and any others coming up next April will be reflected in future printings.

*The Indoctrination Handbook* — No new dancer should leave home without it. Contains the background, philosophy and attitudes that help to make this the wonderful activity it is.

**ORDER NOW** before Fall Classes start  
(See page 90 for order form)





# ADVANCED DANCING

*by Bill Davis, Sunnyvale, California*

**I**N ADDITION to the Advanced Dancing Booklet, which we reviewed last month, the recent Callerlab Convention in Chicago touched on other areas of interest to Advanced dancing. First, the Advanced definitions, which had been in use on a trial basis for one year, were approved with slight modification. The most significant modification, however, was not in the definitions themselves but in the preface. The preface contained the statement "For the purposes of these definitions, we often had to identify specific dancers—" after which a definition of partner was included. The ensuing definition of partner included ends and adjacent centers in an ocean wave. The membership voted to remove the definition of partner from the preface. With that change the definitions were approved. Copies of the approved definitions can be obtained from Callerlab, Box 679, Pocono Pines, PA 18350. The Advanced Quarterly Selection Program was slightly modified to remove cross double your pleasure and shadow to a diamond. Retained were change lanes, linear action, mini busy, and zing.

Probably the most controversial (and potentially most troublesome) action, from the standpoint of the Advanced and Challenge community, was the vote to change the passing rule for calls in which dancers meet on a crossing path, i.e., the crossing rule was changed from the previous left-shoulder pass to a right-shoulder pass. This change was voted for use on a trial basis for a year. Although most Advanced and Challenge callers voted against this rule change, they had anticipated that it would be proposed and passed. An informal Advanced and Challenge committee agreement prior to the vote was to support the trial for a year in the event that it did become a reality.

The rule change was pointed primarily at the Mainstream calls cross fold and cross run. However, it imposes a change in the traffic rules for several Advanced and Challenge calls as well. Although the specific Advanced and Challenge calls affected were not officially

identified by Callerlab, the opinion of the Advanced and Challenge Definitions Subcommittee is that the following calls are affected by the (spirit and intent of) change: cross over circulate from inverted lines, cross cast back, cross roll to a line, and pass the axle. Other calls may also be affected—particularly at C-2, which does not yet have even a preliminary set of Callerlab definitions. Some may feel that other calls are affected. In question might be the calls cross over circulate from two-faced lines, cross cloverleaf, and trail off. Part of the reason for potential confusion lies in the change of the crossing rule wording.

It is my interpretation that the intent of the change in the crossing rule has three facets: (1) For adjacent dancers facing the same direction at the start of the call and who both end facing that same (initial) direction at the end of the call, the belle goes in front and the beau goes behind to affect a half sashay action while on the move. In this situation there is not a question of right or left shoulders since the dancers never actually face each other. Cross trail thru fits in this category and, hence, the rule change does not affect that call. (2) For dancers who start facing opposite directions there is no problem since they never meet. (3) For dancers who start facing the same direction but who both end facing opposite (or 90 degrees to) their initial direction and who must pass (cross) in the process of getting to their proper ending position, the rule change states they must pass right shoulders rather than left shoulders (as required by the previous crossing rule). Calls such as cross cloverleaf from a completed double pass thru formation fall in the first category because the definition states the dancers sashay then cloverleaf. Thus, they never face each other on a crossing route. The same applies to trail off as well as cross over circulate from two-faced lines. Calls such as cross cast back and pass the axle fit in the third category, however; hence, they are affected.

In the preliminary trial of these changes to date we have observed varied reactions from



the dancers. Some find it no big problem. Others tends to grimace and go along. Others have selected not to change. Only time will tell, but then that is one of the objectives of trying to get the hands-on reaction to the proposed change.

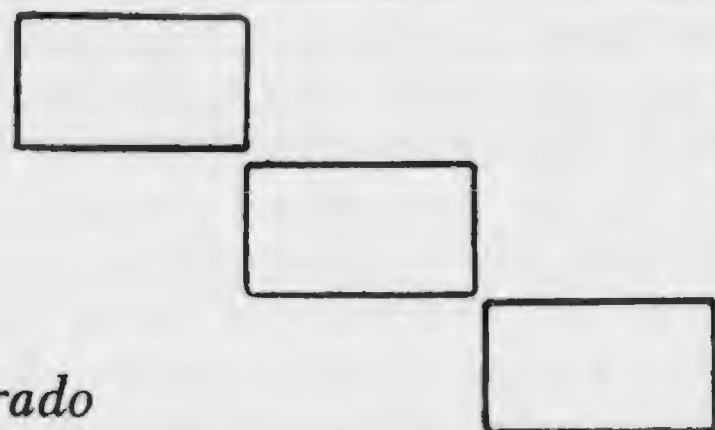
The only place where actual choreography is affected (as I see it) is in situations where a half call is requested (e.g. in the case of cross over circulate one and a half from inverted

lines). Here the resulting formation at the beginning of the next call is affected. Callers need to be aware of potential problems such as this and advise the dancers ahead of time what response is expected.

For my own part, although I voted against the change, I plan to try it for a year so as to be able to evaluate the idea on its merit rather than on my own emotional reaction. That's the best I can do.

# MOSTLY MODULAR

*by Cal Campbell, Ft. Collins, Colorado*



**W**HEN THE NAME for this column was picked it was decided that the door needed to be left open for occasionally including subjects that were not directly related to modular calling. There was a good reason. Anyone who spends any reasonable amount of time studying square dance choreography runs into clever little gimmicks that please the dancers. We wanted the chance to poke in a few from time to time.

Gimmicks are fun for the dancers as long as they are used sparingly. Like everything else in dancing, if you do the same thing all night long the dancers will get bored. The idea is to provide a mixture of many things in an evening. Unfortunately, many callers never learn their trade well enough to provide this mixture. The following routines are complete figures and require memory work. If you will memorize these and use them, your dancers

will benefit and you will too.

The first two routines have adjacent couples working with each other. The first one is pretty straight forward, but watch the second one. These are very good routines to use in a class situation.

**Couples three and four star thru  
One and two right and left thru  
Three and four right and left thru  
One and two star thru  
Everybody pass thru  
Left allemande**

**Couples one and two star thru  
Three and four right and left thru  
One and two square thru three quarters  
Three and four star thru  
Same two pass thru  
Left allemande**

## How Many of Your Friends Subscribe to SQUARE DANCING?

While it is a bit disconcerting to realize that not everyone is a subscriber, nevertheless, if we must face reality, very probably only a relative few have ever seen a copy of this, the largest circulated publication in square dancing.

There's one way to remedy this and **YOU can Help!**

In the September issue we'll fill you in on a brand new Subscription Drive with many prizes and financial awards for those who "sell" their square dance friends on becoming subscribers. If you enjoy SQUARE DANCING there's a good chance they will too. It's that simple. Watch for the details next month.





**DEAR READERS:** We're planning now for the 1985 issues. What would YOU like to see included in your monthly copies of SQUARE DANCING Magazine?

The next one works with either a roll away with a half sashay or just a standard half sashay. If your dancers have been taught correctly they will know the difference between the two. Try one way and then the other and then mix the two.

**Side ladies chain . . . heads swing thru**  
**Turn thru**  
**Separate around one to a line**  
**Two girls half sashay**  
**Two men half sashay**  
**Centers half sashay**  
**All four half sashay**  
**Left allemande**

The next two involve doing a swing thru or a spin the top from a six-hand line. The first one gets out by having the girls slide thru. If the dancers have a problem just tell them to spot the corner before they start. On the second routine, when the girls step thru to the three hand wave, they should be on the ends of the wave with the man in the middle. After the trade, if you have them circle left you are back to a static square.

**Four ladies chain**  
**Heads right and**  
**left thru**  
**Side ladies chain**  
**three quarters**  
**Forward six and back**  
**Do sa do to an**  
**ocean wave**  
**Swing thru**  
**Slide thru**  
**Left allemande**

**Head ladies chain**  
**three quarters**  
**Side men turn them**  
**and**  
**Rollaway half sashay**  
**Just the girls do sa do**  
**Spin the top**  
**Spin the top**  
**Step thru to a**  
**three hand wave**  
**Girls trade**  
**Left allemande**

The final two routines are worked from an Alamo circle. In the old days we used to call these break figures. They used to show up in the middle of a set pattern dance. The walk and dodge routine has the dancers moving through the center of the set. The first time they do it expect a few squares to stumble a little.

**Allemande left**  
**and Alamo style**  
**Heads trade**  
**Ladies trade**  
**Men trade**  
**Sides trade**  
**Heads trade**  
**Men trade**  
**Ladies trade**  
**Sides trade**  
**Left allemande**

**Allemande left**  
**and Alamo style**  
**Head couples walk**  
**and dodge**  
**Side couples walk**  
**and dodge**  
**Men run right**  
**Left swing thru**  
**Left allemande**

# EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

Ray, who runs a very successful home program of clubs and classes, is constantly including new material for possible presentation in his workshops. With the idea that you may be interested in his findings, we present Experimental Notes each month.

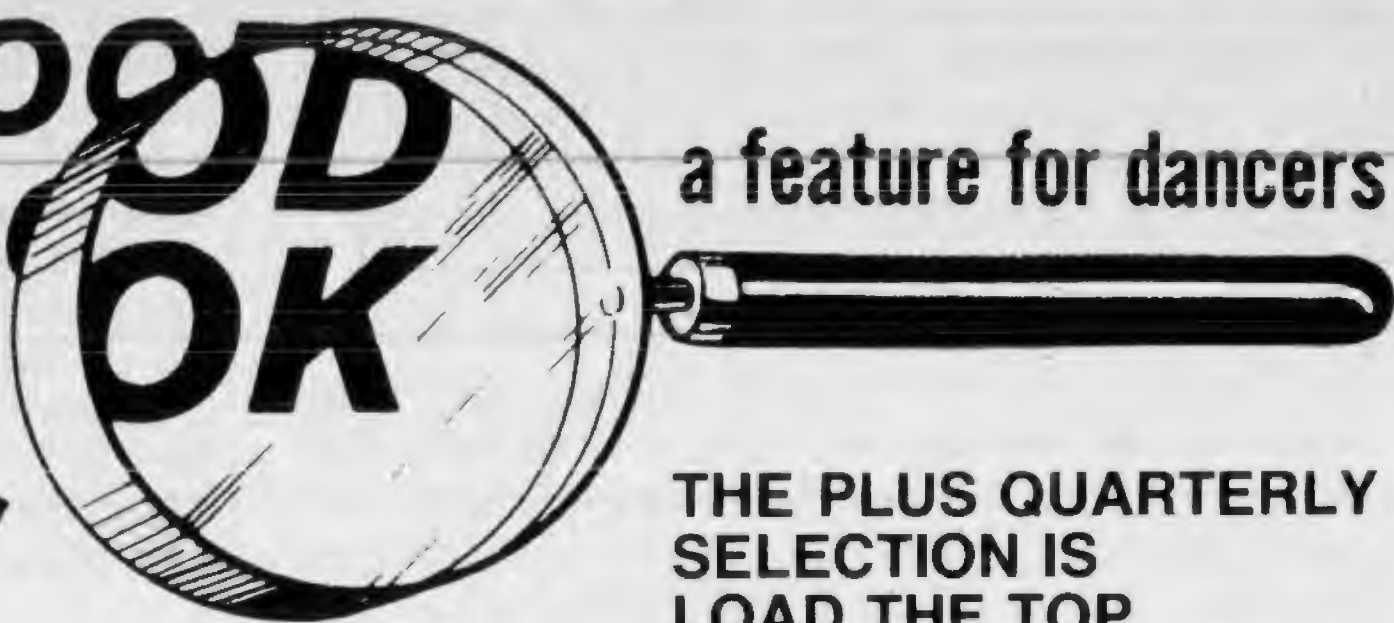
**CONCENTRATE AND (Anything):** From many formations: Centers trade, box circulate, and hinge as the ends/outside do the anything command.

From a static square: **Heads square thru four . . . slide thru . . . right and left thru . . . dixie style to an ocean wave . . . Concentrate And girls U turn back and circulate . . . flip the diamond . . . recycle . . . allemande left.**

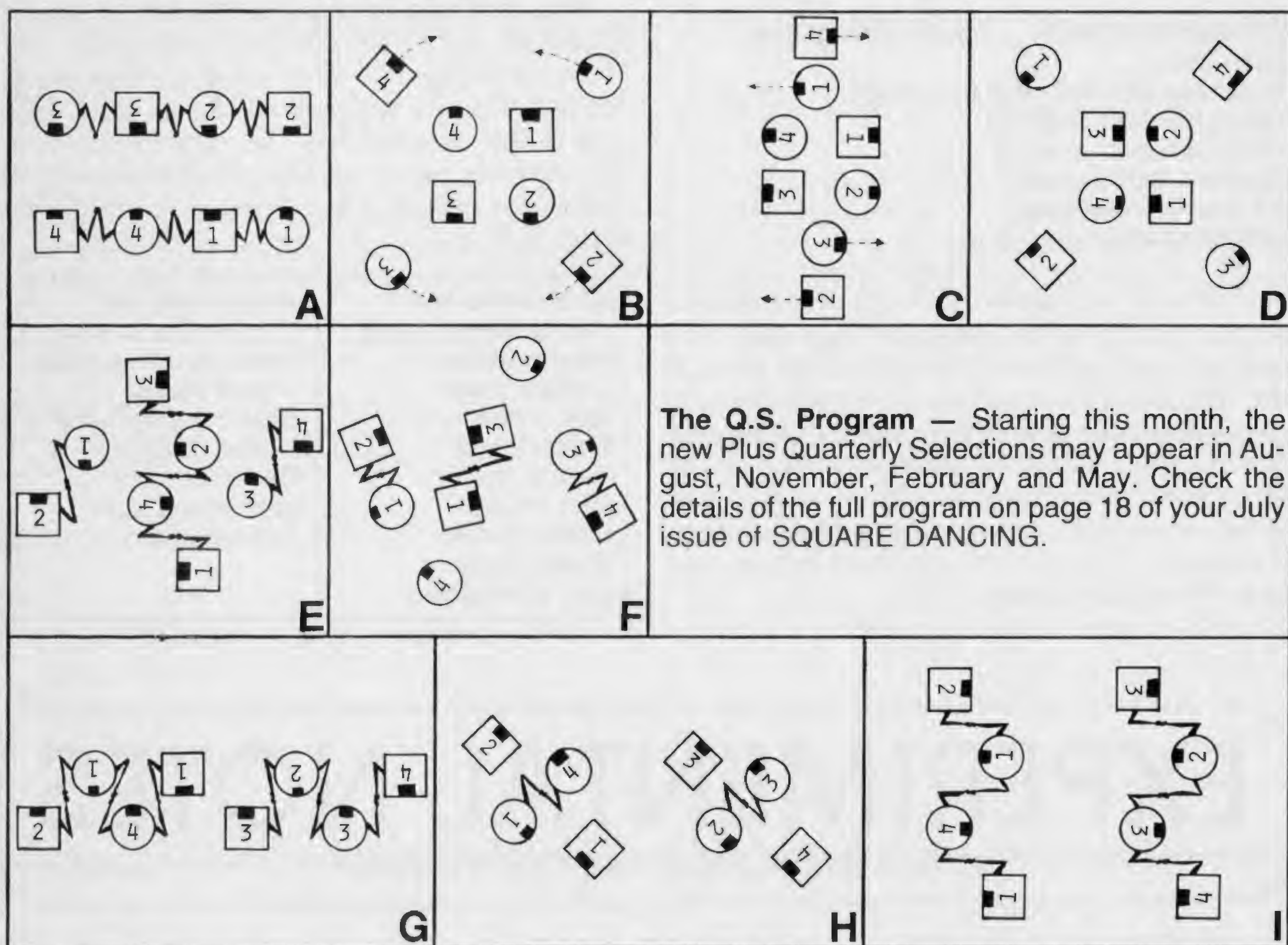


# TAKE A GOOD LOOK

a feature for dancers



THE PLUS QUARTERLY SELECTION IS  
LOAD THE TOP



**The Q.S. Program** — Starting this month, the new Plus Quarterly Selections may appear in August, November, February and May. Check the details of the full program on page 18 of your July issue of SQUARE DANCING.

BARBARA: We're enjoying dancing Load The Top, the Plus Quarterly Selection starting this month. It is assumed that not every one will learn Quarterly Selections and so it takes a rather sensitive caller to know when to use it and when not to use it.

JOE: At any rate, let's take a look at Load the Top. From facing line (A) start as in load the boat — the ends move around the outside passing two people and meet the third person with a right cast off *full* around; meanwhile,

the centers pass thru (B), turn their back to their partner (C), partner trade with their new partner (D), step to a momentary (right-hand) wave (E) and spin the top (F); on each side now, the new foursome (G) fan the top (H), ending in parallel right-hand waves (I).

BARBARA: We found at times in learning the movement that as centers or outsiders, we had to adjust a bit but the more we did the pattern, the more it was natural for us to end smoothly and simultaneously.



## The Dancers

# Walkthru

## AN ANNUAL HOBO DANCE

by Ray and Sandy Koepfel,  
Murfreesboro, Tennessee

**T**HE HOBO DANCE of The Tennessee Walkers Square Dance Club has been an annual affair for the last 16 years. Over this period of time, it has been very popular in the middle-Tennessee area drawing excellent support from other clubs.

Dancers are encouraged (but not required) to wear hobo attire. During the evening the best dressed man, lady and couple are selected by judges who are usually community personalities and the winners are awarded badges and/or trophies.

It is a great deal of fun to dress for this dance and then see how fellow dancers look in their costumes. Some folks shop second-hand stores while others find their outfits in their own wardrobe. One regular tells the story of

the time he was late for the dance because he had been stopped for a traffic violation. The officer took him into the station house because his hobo costume was so convincing.

The Tennessee Walkers decorate their hall with an accurately constructed outhouse, a hobo jungle with a coffee pot on a fire, bales of hay to sit on and hobos made of old clothes (stuffed) and styrofoam heads, a train made of particle board about 15' in length and many posters making reference to hobo life.

Refreshments have been finger food served in pie tins and pots and one time a hobo stew. Tables are covered with newspaper.

Notice of the dance is promulgated by flyers delivered in person by club members to other area clubs as well as information published in our local association newsletter, *Happy Tracks*. Since the hobo dance has been an annual happening for so many years, it is automatically on the calendar of many dancers.

### Hobo Stew for 200 Servings

Step 1: Brown 40 lbs. beef in fat. Add salt, pepper and garlic salt. Add equal parts of 8 cups black coffee, 8 cups vinegar, 8 cups water. Bake at 250° for 4 hours.

Step 2: Put in large saucepans and cook slowly: 6-8 commercial-size cans stewed tomatoes, 20 lbs. potatoes, 10 lbs. onions, 8 bunches carrots, 8 stalks celery, 8 cans Franco American beef gravy, 1 large can Campbell vegetable soup, ½ can paprika and 1 bottle Worcestershire sauce.

Step 3: 1 hour before serving add six 2-lb. boxes of frozen mixed vegetables and simmer.

Step 4: 30 minutes before serving shred in two large heads of cabbage.

Beef and vegetables are served together for a great hobo stew.



Caller, Bill and Sherry Steiner, dress for the occasion. The flyer announces this annual dance.





# Traditional Treasury

by Ed Butenhof, Rochester, New York

**T**RADITIONAL DANCES are often used for one-night-stands because they can be taught easily and called directionally with a minimum of jargon.

If you ever have the opportunity to call for "exceptional" people—the physically or mentally handicapped, you'll be interested in a new kit available from the Lloyd Shaw Foundation. It contains records (some at slowed speeds) and a workbook especially designed for various types of handicaps. Teaching techniques, including sign language illustrations for working with those with impaired hearing, are covered in detail. Many of the dances are not squares, but all are easy and will help you prepare a varied, interesting and workable program.

Dancing is a wonderful recreation for these people and your part in "making it happen" will be very rewarding. Several dances from the kit, follow. For more information, write to Elizabeth "Libba" Grey, PO Box 561, Port Richey, FL 33568.

## A QUADRILLE

The timing depends on the mobility of the dancers. Can be used with wheelchairs. It is noted that this dance is borrowed from Roger Whynot and arranged by Mary Jenkins. Square formation.

**Couple one bow to each other**  
**Face your right as a couple**  
**Promenade around the inside**

Acknowledge each couple as you pass  
**Face out at home, others fall in**

Couple one faces out (toward caller), couples two and four fall in behind them, couple three is, of course, behind them in original place, making a column.

**All move forward, all move back**  
**Follow the leader and cast off**

Men lead around to the left and ladies to the right.

**Come back to where you started**

Complete the two loops and return to the same

column formation.

**Everybody with your partner**

**Promenade home**

Couples one and three are already there and can just promenade in a small loop.

**Couple two bow to each other**

Repeat for the other couples from the beginning.

## CHIMES OF DUNKIRK

**Music:** A specific record is in the kit or available separately from the Lloyd Shaw Foundation, but any jig or reel is usable.

**Formation:** Can be a square but can be done equally well as a circle of couples.

**All stamp three times**

**All clap hands three times**

**Join both hands with partner**

**And turn once around**

From here the book gives three alternatives depending on the capability of the group.

Variation 1—Easy

**All join hands and circle left**

**All the way around to place**

Variation 2—A bit more difficult

**All join hands walk into the center**

**And back to place**

Raise joined hands upward in the center and drop them again coming out.

**Join both hands with partner**

**And turn once around**

Variation 3—Moderate difficulty

**Partners join right hands and balance**

**Do it again**

Balance together and apart (4 counts) and repeat. It is not important which hand is joined and the vigor of the balance is also dependent on circumstances.

**Star right, back to place**

This is a right hand turn with hands up. If it is desired to change partners, it is easily accomplished at this point by having the boy move up to the next girl as the star ends.

**All stamp three times**

**All clap hands three times**

Repeat as many times as desired.



*With a little ingenuity  
your round dance group  
can have a great*



# Graduation Party

*by Anndrea Stephen, San Mateo, California*

*If you have been looking for a format for a round dance graduation ceremony, then search no more. The following outline of a special party, to mark the final evening of beginner's classes was devised and successfully used by Anndrea Stephen, who is pleased to share the details with you.*

PRIOR TO THE CEREMONY, we had one set of straight dancing and then a mock "final exam" with selected club members, holding pencils and notepads placed around the room. All but the class members were excluded from the floor and we danced Frenchy Brown all the way through. Then, I had them roll the ladies to left open and we danced Frenchy Brown again with the ladies taking the men's part and the men dancing the ladies' part. Next, we did a straight version of Dancing Shadows and to see how well they danced to cues, ended the "exam" with Dancing Shadows Bossa Nova using the double acknowledgement and Dancing Shadow steps in AA-B-CC-B-CC-AA-B-CC-A-B $\frac{1}{2}$  sequence. (For cuers who do Dancing Shadows often, doing the Bossa Nova version presents quite a challenge to the cuer too.) The credit for the "final exam" must go to fellow Bay Area teacher, Jim Barnes, with my thanks. The 'APD' Frenchy Brown was hilarious to both participants and spectators (as well as providing some empathy) and I'm delighted to say that the Bossa Nova presented no stumbling block. All dancers passed the "exam" with flying colors.

## **Caps, Badges and Diplomas**

After the exam, graduation caps were distributed and a small table was set up with a single candle centerpiece, new club badges and diplomas. The ceremony (as outlined in this article) followed. At the conclusion, we gave attendance awards for dancers with three

or less absences since the beginning of class; dancers with perfect attendance (there were two) received one month's free club dues. Next, we distributed angel badges and finally the diplomas and new club badges. Before the diplomas were awarded, club members and angels formed a receiving line to welcome each graduate. At this point, we stopped for picture taking and refreshments.

The "final exam" took approximately 15 minutes and the graduation ceremony, exclusive of awards and diplomas, took less than 15 minutes.

## **Graduation Ceremony**

**Instructor/cuer:** Welcome and opening remarks. Ask class members to form a circle on the floor, open to the front. Ask three club members or officers to join you at the front. "Our graduation ceremony tonight deals with three facets of round dancing — round dance figures, round dance fun and round dance fellowship." Call the first club member.

**First Club Member** (Round Dance Figures): "Congratulations and welcome to the wonderful world of round dance figures. You have learned the positions, directions, rhythms and steps commonly found in square dancing and easy level round dancing. You have learned a variety of dances and you dance well to cues. Your dancing status can be likened to a snowball which, now formed, can be enjoyed as is or rolled along and added to indefinitely. There will always be new dances being written and danced at your current level. In addition, there is a whole realm of more steps, rhythms and dances, should you wish to add them to your present wealth of round dance knowledge. Whichever you decide, we hope that the basic figures you've learned in this class will provide a solid foundation for con-



tinued dancing enjoyment."

**Second Club Member** (Round Dance Fun): "Congratulations and welcome to the fun of round dancing. You have worked very hard learning steps and styling but we hope you've had fun, too, for that's really why we're here. You've had a chance to laugh at yourselves and with each other; you've enjoyed the pure delight that comes from mastery of a difficult figure; you've expressed the happiness that comes from enjoying a single dance or an entire evening. As you go forth into the wider world of round dancing, share the fun, both by words and by your smile at the start, at the end and throughout the dance."

**Third Club Member** (Round Dance Fellowship): "Congratulations and welcome to the fellowship of round dancing. As in our sister activity of square dancing, you'll find that you meet the friendliest people round dancing. Round dancers are generally more than willing to show you a step, tell you what level the announced dance is or let you follow along behind them. The occasional round dancers who seem aloof may just be concentrating so hard that they've forgotten the fun of round

dancing. If you see dancers without a smile, give them one of yours. You're almost certain to get another in return. As you dance with various groups, go to round dance parties and festival workshops, your circle of round dance friends will widen. Some may become special friends but none will occupy the unique status of the friends you've learned to round dance with.

**Instructor/Cuer:** (Ask other round dance club members, angels and guests to join the class in the circle). "To symbolize this special bond, I am going to start a hug of fellowship in each direction around the circle." (Instructors will hug the persons on each side of them in the circle and ask that they pass it on). . . "Like a circle in a spiral, like a wheel within a ring. Never ending but beginning, in the joy a dance can bring.

"As you accept your diplomas tonight, we hope that you think of this graduation, not as an ending, but as a beginning. This class has been a pebble dropped into the water of your life. May you experience the concentric circles of *Round Dance Figures, Fun and Fellowship* as you dance through the years."



*Butch and Nancy Tracey, Ft. Wayne, Indiana*

**T**HE VIVACIOUS TRACEYS, introduced to the round dance world in 1971, went wholeheartedly and headlong into total submersion immediately following graduation. They joined five round dance clubs which, according to Butch, "really got us going, so we decided to try the Round-A-Rama Institute and after five seasons of tuition by the Easterdays and Palmquists, we decided, for a little added excitement, to teach rounds ourselves." The momentum certainly continued — they now have six round dance clubs, are

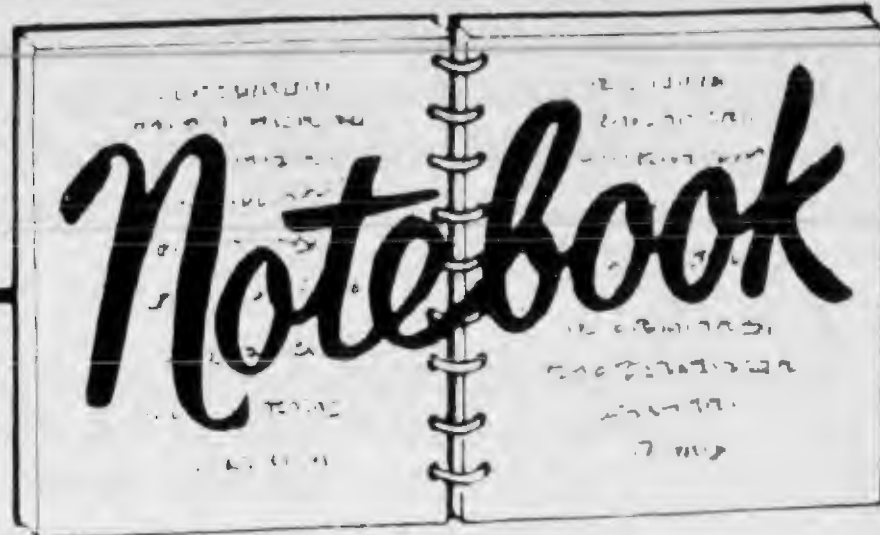
currently teaching their 14th round dance class and work regularly with several square dance clubs. They are on staff at a number of round dance weekends which include an annual event with Jim Hayes in Arkansas and in northern Indiana, each year, with Walt Ishmael. They also conduct their own All Rounds camping weekend.

Butch and Tracey are becoming well known as featured teachers at festivals and conventions and additionally, have entered the field of round dance choreography. Among their dances is the very popular Louisiana Saturday Night. Their current works will be released on the new Chantilly Lace label, by Jack Berg of Chicago Country.

This couple's career, as round dance leaders, has moved ahead rapidly and they will tell you, sincerely, that they feel privileged to be a part of it all. The Traceys believe, "Dancers, square and round, are probably the only people in the world who can enjoy each others company with the least amount of problems and have so much fun!"



# The CALLERS



## *The Importance of a Common Language*

*by Bill Peters, San Jose, California*

ONE OF CALLERLAB'S MANY ACCOMPLISHMENTS is the fact that it has been able to develop and standardize clear, precise definitions for many of our frequently-used choreographic terms and expressions. Callers are often required to describe the complexities of modern square dance choreography to others and, in such cases, it is obviously helpful if everyone perceives the meaning of the special words and terms that are used in exactly the same way. This is especially true when a caller teaches a new call to a group of dancers, or when a caller-coach works with a class of calling students, or sometimes, simply, when one caller needs to explain a tricky choreographic concept to another.

In any field, the secret of effective communications between a speaker and a listener—or between an author and a reader—is for the speaker/author to make absolutely certain that the meaning of each word, each term, and each expression that is used will be interpreted identically by all of the concerned parties. This is particularly true in the field of square dance choreography.

Here is some of the unique and special vocabulary you are likely to hear when callers get together to talk shop—along with the definitions as they are currently approved by Callerlab:

**FORMATION:** This term refers to the geometric shape of the set combined with dancer facing direction. Typical formation names are: facing lines, eight chain thru, trade by, etc. Formation per se does not contain any information about relative boy-girl placement or position.

**ARRANGEMENT:** This term is used to define the six different boy-girl placements that are possible (using symmetric choreography) in any Formation. Callerlab also has named the six arrangements by numbering them (zero, one-half, one, two, three, four).

**POSITION:** This term refers to a particular position within a Formation. Typically, Formations have the following types of positions: centers, ends, leaders, trailers, outsides, insides, belles, beaus, points, etc. Square dance calls are usually defined in terms of a starting Formation and then the action or movement that each Position must take.



**SETUP:** This term refers to a specific dancer arrangement at a snapshot. To be complete, a Setup specification must define the Formation and the specific Position of each dancer in that Formation. A number of generally recognized nicknames are commonly used to identify a limited number of Setups, such as Box 1-4, 1P2P line, across the street box, lead to the right box, etc. (see below).

**TRUE ZERO:** A True Zero is any square dance call (or series of square dance calls) that restores the dancers to the exact same Setup as existed before the call(s). All dancers retain the same position within the formation. The same footprints, however do not have to be reoccupied. Thus, an eight chain four is a True Zero.

**GEOGRAPHIC ZERO:** A Geographic Zero is a true zero in which each dancer occupies exactly the same spot on the floor as he/she occupied before the Geographic Zero.

**TECHNICAL ZERO:** A Technical Zero is a call (or series of calls) that restores the set to a Setup that is technically equivalent to the starting Setup. This means that after the use of the Technical Zero, the set can be resolved by the same calls that could have been used if the Technical Zero had not been employed. However, a necessary consequence of a Technical Zero is that it must interchange the position of the head men with side men and head ladies with side ladies between the starting Setup and the ending Setup. If a series of calls that has zero choreographic effect does not also effect an interchange of the roles of the heads and sides, then the call (or series) is a True Zero.

**FRACTIONAL ZERO:** A Fractional Zero is a call (or series of calls) that constitutes a true zero if repeated an appropriate number of times. Thus, a one-half zero done a total of two times is a Zero; a one-third zero done a total of three times is a zero, and so forth.

With the exception of the term Arrangement, which, while never formally adopted by Callerlab, is implicit in some of the definitions that Callerlab *has* approved, all of the above-listed definitions have been formally adopted by a vote of the Callerlab membership, usually after a one year's trial basis. A special ad hoc Callerlab Committee of caller coaches has, in addition, established working definitions for four particular dancer Setups:

**ZERO BOX:** This term identifies the Setup that is achieved after the heads or sides have done a square thru.

**ZERO LINE:** This term identifies the Setup that is achieved after heads or sides lead right and circle to a line of four.

**ACROSS THE STREET BOX:** This term identifies the Setup that is achieved after the heads or sides do a half square thru.

**LEAD TO THE RIGHT BOX:** This term identifies the Setup that is achieved after the heads or sides lead to the right.

□ □ □



# Thoughts From the Convention

by Jack Lasry, Hollywood, Florida

*Do you ever wonder what the callers talk about when they gather for their annual Callerlab Convention? Here are a few samples pulled from one of the major leadership talks.*

I'M NOT WORRIED about *dropouts* in square dancing. That may sound strange, but a dropout to me is a person who leaves the learn-to-dance activity or the activity in general because of a legitimate reason, a change of work, illness, children, family problems or other normal attrition. The people I'm concerned about are the ones we *push* out of square dancing. And how do we push them out? Obviously we push them out by trying to teach them too much, too soon. We get too complicated before they really have an understanding of what the activity is all about. We not only lose this person from this year's class, but if we truly have pushed him out, we have created a person in the community who, when his next door neighbor says, "Hey John, my wife and I heard about a square dance class. We've never thought about doing that," he says, "Oh, man, Mary and I did that last year. We tried it, and they tried to teach us 10 or 20 calls every night and then they told us, 'You've got a diploma; you know how to dance.' Well, we went to a dance and we couldn't do anything. All we did was get embarrassed." So his neighbor says "Oh, man, I don't want to get involved in that kind of activity!" So, when we *push* somebody out, we're undermining the forest which in the giant metropolitan areas may appear limitless. But those of you in the smaller towns, in the rural areas, know that you have a limited amount of natural resources.

I don't know why any of you call square dances. Why you call is your own individual determination. Some of you may call square dances because you loved to dance and you felt standing behind that microphone and calling to all those people and making them joyously happy would inflate your ego. Some of you may say, "Wow, that guy over there had 40 squares at his dance and he made \$350. If I could learn to call pretty well, I might be able to make two, three, four hundred dollars a night, calling square dances." Somewhere in between all of this is where most of us fit. We enjoy the ideals and aspects of what square dancing has to offer people, and we want to be a minister in that effect. We want to bring this to the public. We want to show them the qualities of this really wonderful activity. And, on the other hand, we want to make a little money too. We have to make enough money to pay the hall rent, to buy the expensive sound equipment, microphones, callers' notes, whatever we might need. The stuff is expensive.

There are some callers who like to say they can teach anybody anything strictly by explaining it to them over the microphone. Maybe some can, but some people who are far more intelligent than you and I have looked at how people learn and have found out that if somebody is sitting in a room and something is being explained to them, they probably understand about 20%. If you use a demonstration square as a visual aid and with it add the verbalization



of how the call works, the dancers not only *hear* it but they *see* it. Some people learn more easily by what they see than just by what they're told. You can read a book on how to build a car but if there is a mechanic standing next to you saying, "Now this is where the carburetor goes; this is how it's put in," then you're seeing it happen at the same time you're being told. Then, when you do it yourself, you combine the listening and the seeing with the actual doing. Only then have you completed the circle of learning.

I've heard a lot in recent years, about the importance of *learning by definition*. I believe that learning by definition is important, but I believe very strongly that there are times and places and degrees where the definition or the extent that you get into the definition should be placed into your learn-to-dance program. I am not a believer that in the first six, seven or eight weeks of a square dance class that we need to half sashay people and have girls play the parts of boys, etc., because during the first two or three months of learning to square dance, we're still on very thin ice with the new dancers. At the drop of a hat, one or two little things may upset them, and they may say, "This is not for me. I'm going home," because they haven't yet really got that little bug under their skin. We have to think like salespeople. We have to provide the aspect of success.

I like to think that the first tip of the evening, after the class has been together several weeks and is moving along satisfactorily, would include things the dancers should know very well. I make no attempt to get them to learn anything new at this point. I don't want to tax their minds. I do want to get them into a relaxed mood. I want them to have fun and I want them to experience *success* not failure. If you create a feeling of success, of happiness, of enthusiasm, of winning in that first tip, then you've set the tone for the rest of the evening.

Encourage the dancers to let their hair down, let them make noise, and hoot and holler. Encourage them to learn how to play at having fun learning to square dance. These days we tend to allow ourselves to get so short of time that every evening of the learn-to-dance program is crammed full of learning, allowing no opportunity to play games and to enjoy the pure, unadulterated fun of square dancing.

Learning to square dance should be the most enjoyable experience that these dancers will every have. If you make the experience a happy one, they will always remember their learn-to-square dance program as the highlight of all their square dancing. And, at the same time, it ought to be the most enjoyable time for you. Teaching class offers you an opportunity to enjoy seeing people *discover* square dancing, to have fun, to move forward, to learn at a regular, steady pace, but also to find the time for play.

Let's not be held up by the pressures we feel today. Many of our clubs are forcing us to take people in September and in 25 to 30 weeks make them Plus level dancers. We can't do it efficiently, effectively, with fun, with fellowship or with success. □ □ □



# Style Lab

## TURN and LEFT THRU

**B**EFORE STARTING this one, let's take a look at the definition:

**TURN AND LEFT THRU:** Starting formation—facing couples. Each dancer does a turn thru with the dancer he is facing. Each couple then does a courtesy turn.

Let's take a look at the action as we start with two facing couples, having completed a half sashay (1). Each couple moves into a turn thru (2) and, having turned half, pulls by (3) and, meeting their partner (4), does a courtesy turn (5) to end the action as facing couples having achieved a relocation of partners so that (in this example) the girls are now on the gentleman's right side (6).

The time allotment to do this movement from a box setup (as shown) is eight steps. That would mean that from the start (1) through the completed turn thru would be four steps. The courtesy turn takes the additional four counts. There is a tendency, sometimes, for dancers to feel rushed when doing a movement of this type. For that reason, the turn thru portion can become rough and a bit inconsiderate. The eight counts allotted give sufficient time to complete Turn and Left Thru smoothly.







# 34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

Registration — P. O. Box 1985, Eva, AL 35621

***"The World's Greatest Square Dance Event"***

## *To Alabama For a Birmingham Bash*

**G**ET HOOKED ON SOUTHERN HOSPITALITY at the 34th National Square Dance Convention at the Birmingham-Jefferson Civic Center, June 27, 28 and 29, 1985.

Join the **GRAND MARCH** to Birmingham for the "World's Greatest Square Dance Event." Come early for there are things to see and lots to do. **PROMENADE** to the Birmingham Botanical Gardens which cover 67½ acres containing 12 different bridges and ponds. While **WALTZING** through these sections, **CHASE RIGHT** through the rose garden and the 85-foot conservatory containing rare flora from all over the world. Then **SLITHER** across the street to the Jimmy Morgan Zoo, the largest zoo in nine southeastern states.

**BACK TRACK** to the Vulcan, the mythological god of metal works and the largest cast-iron statue in the world. Here you will see a panoramic view of Birmingham and the surrounding areas. A glass elevator carries you to the observation deck and museum. **CHAIN OVER** to Cobb Lane, a series of unique shops and eateries in two old connecting houses. **FOLLOW YOUR NEIGHBOR** to Arlington, an elegant antebellum home where you will fancy yourself in a long-ago era where gracious living reigned supreme.

**SCOOT BACK** downtown to the Oscar Wells Museum of Art, one of the outstanding museums in the southeast. **CIRCULATE** until you reach Tannehill Historical State Park, containing pre-Civil War iron furnaces, a reconstructed grist mill, a cotton gin which operated from 1867 to 1931, 20 original pio-

neer homes, an old country church and the Furnace Master's Pioneer Restaurant. **RIDE THE WHEEL** to Oak Mountain State Park which offers a variety of recreational facilities.

**SASHAY** to the Advent Gardens in the heart of downtown Birmingham on the grounds of the Episcopal Church of the Advent. If you are a sports' fan, **SPIN THE TOP** to the Alabama Sports Hall of Fame where Paul "Bear" Bryant's checkered hat and Pat Sullivan's Heisman Trophy are among the memorabilia displayed.

Other points of interest are Bessemer Hall of History, Birmingham Green, Discovery Place, Legion Field, Meyer Planetarium, Red Mountain Museum, Ruffner Mountain and the Sloss City Furnaces.

Whether you **CIRCLE LEFT** or **CIRCLE RIGHT**, you will find a multitude of interesting and entertaining attractions in the Magic City of Birmingham.

☆☆☆

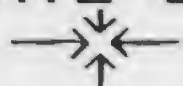
The welcome mat was out for the National Executive Committee attending the Pre-Convention Meeting, the latter part of April. Business meetings were conducted throughout this time and a tour of the facilities was made.

The meetings were followed by a Kick-Off Dance on Saturday night. 1,045 dancers were registered at the Coliseum for the 34th National Square Dance Convention at this event.

During intermission, the committees and dancers presented a skit portraying Alabama attractions.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Hawaii

The 3rd Annual Hoedown on the Island of Kauai will be held September 7-9 at Kokee State Park. This verdant paradise at 3,500' elevation is just right for dancing, exploring and family fun. There will be at least six callers. Dormitory-style lodging or park cabins are available and meals are included. For reservation forms write Florence and Peter Rita, Box 130, Kekaha, Kauai 96752 or telephone (808) 337-1545.

## Saudi Arabia

The Red Sea Squares of Jeddah sponsored their 6th Annual Hoedown in February and for three days enjoyed the calling and instruc-

tion of Larry Letson. Phil and Royna Thomas from Dhahran taught a round dance workshop one afternoon. In April the Castle Squares at 0-3 Compound presented their 3rd Annual Texas BBQ and Square Dance on the tennis court and in May the Arabian Hoedowners held their 22nd Annual Invitation Jamboree with Jerry Jestin at the mike.

—Stuart Borise

## Arizona

A new square dance center will open the first weekend in November in Ehrenberg, between Quartzsite, Arizona, and Blythe, California, just off Interstate 10 on the Parker Poston Road. The hall is being built by caller, Bud and Janet Coppel, and their son and daughter-in-law. It will hold 30 squares of dancers on a wooden floor and include a patio for any overflow. On completion the complex will include a restaurant, dance hall and R.V. park. On February 9, 1985, a Snowbird Jamboree will be held at the new hall with multiple callers. Any callers who might be in the area are invited to contact the Copples about possible calling dates. They may be reached at 325 Earle St., Blythe, California 92225 (telephone 619-922-8210).

## Oklahoma

Hugh MacFarlane hung up his microphone in April after 42 years of calling. A punctured lung from a fall reduced his once resonant voice to a stage whisper. Hugh started calling before the microphone became a standard piece of equipment for every caller and

Larry Letson holds an Arabian coffeepot and symbolic prayer rug received in appreciation for his calling from the Red Sea Squares. Part of the Grand March at the Annual Hoedown in Jeddah, Saudi Arabia.





watched square dancing's evolution from the barn to today's fine convention centers. His contribution to the activity will be remembered and appreciated by many.



Doyle Grant and Barbara Kouba reigned as King Buoy and Queen Belle at the 1984 Square and Round Dance Mardi Gras Festival held in Gulfport, Mississippi.

## Indonesia

We have a small group of square dancers here in Sumatra and we have discovered you can have a good time with just one square. We have a large collection of records and occasionally get a live caller in from Jakarta which really adds to our club. We have some experienced dancers who are quite good at teaching. The Indonesians in our club are really a delight. They are good dancers and fast learners, even those who don't speak much English. My wife and I were members of the Rhythm Cloggers in Houston, Texas, and we have been teaching clogging here. Our first public demonstration was a tremendous success. Very few people had seen clogging before.

—Keith Judge

## California

The Central Coast Square Affair will be held Labor Day Weekend at the Convention Center in the Fairgrounds, Santa Maria. There will be many fine callers, cuers and cloggers on hand, after parties, a fashion show, commercial booths and plenty of trailer space available at \$7.00 a day (no hook-ups). For information write Wilfred and Jill Souza, 4038 Darmouth Lane, Santa Maria 93455 (805) 937-2731.

The South Coast Annual Square Dance

Festival will take place August 24-26 at the Orange County Fairgrounds in Costa Mesa. The program will include a newer dancers' hoedown both Saturday and Sunday, also Mainstream and Plus, contra and round dancing, clogging, exhibitions and commercial booths. For information call (213) 291-4689 or (714) 838-6119.

## Pennsylvania

The Cannonaders Square Dance Club of Gettysburg commemorated their 25th year of square dancing with a dinner-dance in April. The 80 guests included former members, current members and members of the learners' class. Millie Sterner, one of the charter members, modeled a square dance outfit from 1959. Square dancing to many of the old tunes was provided by Danny Miller, present club caller, and Jim Lott, while Jim Waters cued some of the earlier rounds.

—Ken and Joycelyn Taylor  
**Florida**

The 14th Annual Singles Dance-A-Rama will be held August 31-September 2 at the Sheraton-Twin Towers in Orlando. Callers include Jack Lasry, Eddie Millan, Sam Mitchell, Danny Robinson and John Saunders while featured cuers are Joe and Madeline Augenblick, Fred and Louise Hornung and Dick and Darlene Nordine. For information contact H. Fred Perdue, 3707 Calloway Dr., Orlando 32810.

## Ohio

All square and round dancers are cordially invited to bring the entire family and enjoy an exciting camper's weekend at Hidden Valley Campground in Archbold, August 21-September 3. A complete program of dancing is planned with Bill Shipman handling the squares and Dave and Lonnie Fleck in charge of the rounds.

—Bill Shipman

## Texas

Come September 21, The Alamo Area Square and Round Dance Association will introduce its new Alamo Jamboree Festival at the Convention Center. During its three days, callers, Kopman, Gulley, Lipscomb, Haynes and Gravelle will rotate to the Mainstream, Plus, Advanced and C-1 rooms. Charlie and Bettye Procter will head up round dancing and Shelia Popwell will direct the clogging. Nearby hotels are supporting the Jamboree with special rates for visiting



Caller, Will Stans, addresses the Grand March at the Jamboree in Stockholm last April (top), while Len Gravelle calls to the 350 dancers who turned out for the event (center). Paul Hartman gets ready for a one-night-stand at the Hall of Saag in Fittja, near Stockholm, last March (lower).

*Photos by Peter Myhr*



dancers. For information write Alamo Jamboree, PO Box 5471, San Antonio 78201, or call Al Borth (512) 654-6703. —R.H. Willard

### **Georgia**

Help us celebrate our 20th year of the Jekyll Island Jamboree, August 16-19. Located on the beach of historic Jekyll Island, you'll find 3,500 acres of recreation pleasure. Tie this in with the calling of Bob Bennett and Rod Blaylock, the music of The Thunderbirds, round dancing with Marty and Byrdie Martin and clogging headed by Debbie Roth, Janice Lowe and Vivian Bennett and you have a fun-filled weekend. It's planned as a family affair prior to the start of school, so bring the kids and y'all come! Further information is available from Bob and Vivan Bennett, 2111 Hillcrest Dr., Valdosta 31602 (912) 242-7321

—Bob Bennett

### **Tennessee**

The Dixie Daisies of Chattanooga had a "first" for any club in the immediate area when, on May 13th, a complete square dance wedding was held at the club. Over 300 (from Alabama, Georgia and Tennessee) attended the happy occasion uniting Ben Burrows and Katie Sisk. Jim Greeson handled the calling at the reception which followed and the entire event was video taped.

### **Sweden**

A lot of square dance events are going on here. (See Round the World, May, 1984.) I



think there are now about 45 square dance clubs in Sweden. 60 Swedish dancers went to the Spring Jamboree in Kaiserslautern, West Germany, and while there, three Swedish callers were tested for active membership and received caller certificates. They are Robert Bjork, Lars Johansson and Peter Myhr. So now I am a "real" caller! —Peter Myhr



# SOUND BY HILTON



## THE AC-300A.

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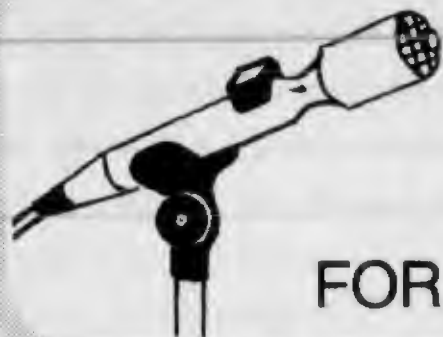
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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

August, 1984

## TACKLING TRADE BY

*by Bill Peters, San Jose, CA.*

**T**HE CALL TRADE BY has been popular for some fifteen years. It first appeared in print in the summer of 1969. Its listed author was Bill Davis (although a number of other authors also seem to have noted its possibilities). And it probably evolved as a choreographic spin-off from a popular call of the time called Barge Thru.

Trade By is most usually called from the formation that bears its name (an eight chain thru formation plus pass thru). It can, however, also be legitimately called from any formation in which two of the four couples are facing each other while the other two couples are facing out. The action of the call requires the infacers to pass thru as the outfacers partner trade. The most obvious choreographic effect of trade by (when called from a trade by formation) is that it quickly carries those who pass thru over to the other side of the set where they are then available to interact with a new and different couple. This is probably why trade by has remained so popular for such a long period of time. The call is also quickly integrated into a student caller's repertoire. Beginning callers soon learn, for example, that from any eight chain thru arrangement, the combination square thru plus trace constitutes an easily memorized one half geographic zero — call it once, then call it again, and the effect will be to neatly return all the dancers to their original footprints. As the student gains experience, however, it soon becomes apparent that the call also lends itself to a good many other applications. Note the following:

**One and three lead right . . . veer left  
Couples circulate . . . bend the line**

**Star thru . . . pass thru . . . trade by  
Touch one quarter . . . scoot back . . . boys run  
Square thru . . . trade by . . . eight chain one  
Allemande left**

**One and three square thru  
Split those two . . . separate  
Go round one . . . line up four . . . star thru  
Trade by . . . square thru three quarters  
Trade by . . . allemande left**

**One and three right and left thru  
Touch one quarter . . . walk and dodge  
Pass thru . . . trade by . . . swing thru  
Boys run . . . bend the line . . . square thru  
Trade by . . . square thru three quarters  
Trade by . . . pass thru . . . allemande left**

**One and three square thru . . . split two  
Separate . . . go round one . . . line up four  
Square thru . . . trade by . . . swing thru  
Recycle . . . square thru three quarters  
Trade by . . . allemande left**

**One and three cross trail thru  
Separate . . . go round one . . . line up four  
Right and left thru . . . rollaway half sashay  
Touch one quarter . . . eight circulate  
Girls run . . . pass thru . . . trade by  
Right and left grand**

**One and three square thru . . . swing thru  
Boys run . . . couples circulate  
Bend the line . . . right and left thru  
Pass thru . . . tag the line in . . . pass thru  
Wheel and deal . . . centers pass thru  
All pass thru . . . trade by . . . pass thru  
Right and left grand**

**One and three rollaway half sashay  
Circle left . . . four boys square thru  
All pass thru . . . trade by . . . swing thru  
Centers run . . . ferris wheel  
Girls pass thru . . . all pass thru  
Trade by . . . star thru . . . couples circulate  
Bend the line . . . star thru  
Square thru three quarters  
Allemande left**

All of the preceding routines feature trade



by called in its most common environment. The routines below show how the action can be applied to some of the other formations that allow a trade by:

**One and three pass thru . . . all trade by  
Sides cloverleaf . . . heads pass thru  
All swing thru . . . spin the top  
Recycle . . . sweep one quarter  
Allemande left**

**One and three square thru . . . swing thru  
Boys run . . . couples circulate  
Bend the line . . . right and left thru  
Pass thru . . . wheel and deal  
Centers star thru . . . pass thru  
All trade by . . . those facing out trade  
Same two star thru . . . one half square thru  
All trade by . . . those facing out trade  
Allemande left**

### **PEEL OFF WITH PLEASURE**

While the call Peel Off has never really made it as a popular Mainstream call, it seems, nevertheless, to have established a solid place for itself on the Mainstream list and it remains a viable part of the overall program. Most callers, on the other hand, will agree that they still find the peel off causes considerable dancer fallout when it is called at the average Mainstream dance—which means that it is probably a good idea for callers to periodically review the peel off action in their regular workshop sessions. Most callers have used the familiar peel off teaching drill below. Note how the peel off action is contained in an effective one third zero combination:

**One and three lead right  
Circle to a line of four . . . zero line  
Pass thru . . . wheel and deal  
Double pass thru . . . peel off (1st leg)\*  
Pass thru . . . wheel and deal  
Double pass thru . . . peel off (2nd leg)\*\*  
Pass thru . . . wheel and deal  
Double pass thru (3rd leg . . . zero line)  
Right and left thru . . . cross trail thru  
Allemande left**

In the above routine, the one third zero combination (pass thru plus wheel and deal plus double pass thru plus peel off) begins in a zero line and, after repeating it twice more, it

ends in the same zero line setup. It turns out, however, that the same routine, called three times in succession from any facing line of four arrangement, will also zero out. This is no doubt why the routine has been so popular for such a long time—especially among module callers. The routine is easily memorized and it neatly manages to drill the dancers in the peel off action from three different boy/girl dancer arrangements. Module callers may also use the routine as a simple way to develop the foundation for an effective peel off theme tip. First, call the routine above to the first asterisk (\*). Then complete the routine by calling the following getout:

**Star thru . . . cloverleaf  
Centers swing thru . . . turn thru  
Allemande left**

Follow this up by calling the same routine again, but this time call as far as the second asterisk (\*\*), and then call the getout below:

**Pass thru . . . tag the line in . . . pass thru  
Girls cross fold . . . star thru  
Ferris wheel . . . centers swing thru  
Turn thru . . . allemande left**

Now, call the same routine again, but this time call it all the way through. This approach to one-third zeros makes it possible for a module caller to log a lot of program mileage with a minimum amount of additional memory work. Here are some more peel off exercises:

**One and three pass thru . . . separate  
Go round one . . . line of four . . . pass thru  
U turn back . . . star thru . . . peel off  
Pass thru . . . wheel and deal  
Boys pass thru . . . star thru . . . ferris wheel  
Centers right and left thru . . . pass thru  
Allemande left  
Or  
Pass thru . . . split two . . . separate  
Go round one . . . line up four . . . star thru  
Centers square thru three quarters  
All peel off . . . star thru  
California twirl . . . zoom . . . pass thru  
Allemande left**

#### **SPECIAL WORKSHOP EDITORS**

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One and three square thru . . . swing thru  
 Boys run . . . bend the line . . . pass thru  
 Wheel and deal . . . double pass thru  
 Girls only peel off . . . boys face in  
 Couples circulate . . . boys only  
 Bend the line . . . couples circulate  
 Bend the line . . . star thru  
 Double pass thru . . . boys only peel off  
 Girls face in . . . couples circulate  
 Girls only bend the line . . . ferris wheel  
 Girls swing thru . . . turn thru  
 Boys courtesy turn your girl . . . star thru  
 Square thru three quarters  
 Allemande left

While peel off is most usually called from a completed double pass thru formation, the definition allows the action to be called from any formation that features a tandem foursome, i.e., from any formation in which there are single file columns of two which are more or less adjacent. This means that one may call a peel off from one couple standing behind another, or from a box circulate foursome, or from the so-called "Z" formation (as in, from facing couples swing thru plus ends fold). Note the following:

One and three square thru . . . swing thru  
 Girls fold . . . peel off . . . couples circulate  
 Bend the line . . . pass the ocean  
 Girls trade . . . boys fold . . . peel off  
 Couples circulate . . . bend the line  
 Square thru . . . trade by . . . box the gnat  
 Change hands . . . allemande left

One and three pass thru . . . separate  
 Go round one . . . line up four . . . pass thru  
 Wheel and deal . . . double pass thru  
 Girls trade . . . swing thru . . . ends fold  
 Peel off . . . couples circulate  
 Bend the line . . . star thru . . . zoom  
 Centers pass thru . . . allemande left

One and three square thru . . . sides rollaway  
 Swing thru . . . ends fold . . . peel off  
 Couples circulate . . . centers cross run  
 New centers trade . . . ferris wheel  
 Outsides tap inside two on the shoulder  
 Allemande left

### **CREEP UP ON CROSSFIRE**

Just as one may generally, at a Mainstream dance, observe a predictable amount of dancer breakdown when a caller calls peel off so is one also apt to note an equally predictable

degree of fallout at a Plus dance when a caller calls crossfire. It would seem, therefore, that crossfire, at the Plus program, would also benefit from a bit more workshop and review.

The definition of Crossfire (ends cross fold as the centers trade and walk forward or extend) allows the action to be called from several starting formations: It can be called from a two-faced line, a one-faced line, and from an inverted line. It is, however, usually recommended for callers to first teach the action from the more or less standard parallel two-faced line arrangements and to proceed from there to the less frequently encountered tidal two-faced line arrangements, and when the dancers are adept at dancing a crossfire from those setups, to then provide additional training in some of the other allowable crossfire starting formations. Here are some drills.

One and three square thru . . . swing thru  
 Boys run . . . crossfire . . . triple scoot  
 Boys run . . . touch one quarter  
 Follow your neighbor and spread  
 Girls trade . . . girls run . . . crossfire  
 Boys run . . . right and left thru  
 Pass to the center  
 One and three lead right . . . veer left  
 Crossfire . . . coordinate . . . crossfire  
 Triple scoot . . . boys run  
 Pass to the center . . . swing thru  
 Boys run . . . crossfire  
 Walk and dodge . . . allemande left

Four ladies chain  
 One and three right and left thru  
 Pass the ocean . . . ping pong circulate  
 Centers recycle . . . veer left . . . crossfire  
 Walk and dodge . . . star thru . . . pass thru  
 Tag the line right . . . crossfire  
 Eight circulate . . . eight trade and roll  
 Centers only box the gnat  
 All right and left thru . . . pass the ocean  
 Boys circulate . . . girls trade . . . girls run  
 Crossfire . . . boys turns back  
 Right and left grand

One and three lead right  
 Circle to a line of four . . . swing thru  
 Boys run . . . crossfire . . . walk and dodge  
 Partner trade . . . right and left thru  
 Pass the ocean . . . swing thru  
 Spin the top . . . girls run . . . crossfire  
 Boys run . . . allemande left



One and three slide thru . . . pass thru  
 Swing thru . . . boys run . . . tag the line in  
 Pass thru . . . crossfire  
 Four boys swing thru . . . extend the tag  
 Boys run . . . pass thru . . . crossfire  
 Centers swing thru  
 Two center girls trade  
 Same four recycle . . . pass thru . . . star thru  
 Right and left thru . . . touch one quarter  
 Boys shake left hands . . . pull by  
 Right and left grand

One and three lead right  
 Circle to a line of four  
 Touch one quarter  
 Eight circulate once and a half  
 Center boys trade and spread apart  
 Girls cast right three quarters  
 Center girls cast left three quarters  
 With the boy you meet recycle . . . veer left  
 Crossfire . . . others bend the line  
 Four girls pass thru  
 All the centers star thru  
 Same four square thru . . . other girls run  
 All swing thru . . . boys run . . . star thru  
 Dive thru . . . pass thru . . . star thru  
 Right and left thru . . . pass the ocean  
 Swing thru . . . boys run . . . tag the line in  
 Pass thru . . . wheel and deal  
 Double pass thru . . . peel off  
 Centers only roll . . . right and left grand

One and three square thru . . . swing thru  
 Boys trade . . . boys run . . . bend the line  
 Pass thru . . . crossfire . . . center boys trade  
 Swing thru  
 Same four recycle and spread . . . pass thru  
 Crossfire . . . ping pong circulate  
 Centers spin the top . . . those boys run  
 Same four crossfire . . . allemande left

One and three square thru . . . swing thru  
 Boys run . . . bend the line  
 Right and left thru . . . pass the ocean  
 Girls trade . . . girls run  
 Tag the line left . . . couples circulate  
 Crossfire . . . eight circulate . . . boys run  
 Right and left grand

And finally, here's a singing call routine  
 using a simple crossfire variation:

Head two promenade  
 Halfway round the square  
 Down the center . . . pass the ocean  
 Swing thru right there . . . boys run  
 Crossfire two by two I say  
 Same two walk and dodge

Right and left thru that way  
 Dive thru . . . square thru three quarters  
 Swing that corner lady baby  
 Promenade that town  
 (Add 16 beat tag)

## FROM OUR READERS

by Cliff Long, Mars Hill, Maine

Heads lead right and veer left  
 Couples trade . . . crossfire  
 Circulate . . . trade and roll  
 Turn and left thru . . . pass thru  
 Tag the line in . . . touch one quarter  
 Triple scoot . . . centers only trade  
 Single file circulate twice  
 Outside boys run  
 Center couples box circulate twice  
 Center boys do a U turn back  
 Everybody right and left thru

From Static Square:

Heads roll away . . . touch one quarter  
 Boys run . . . square thru three quarters  
 Circle to a line . . . pass thru . . . tag the line  
 Centers in . . . cast off three quarters  
 Pass thru . . . tag the line in  
 Right and left thru . . . flutterwheel  
 Reverse the flutter . . . ladies lead  
 Dixie style to ocean wave  
 Left allemande

By Mickey Blunk, Huntington Beach, CA  
 Zero Box

Swing thru . . . boys run  
 Those facing in, slant right . . . pass thru  
 (check your line)  
 Wheel and deal . . . centers pass thru  
 Left allemande

1P2P

Heads slant right . . . pass thru  
 Check a two-faced line  
 Wheel and deal . . . pass the ocean  
 Girls trade . . . explode the wave  
 Left allemande

Zero Box

Slide thru . . . touch one quarter  
 All eight circulate  
 Ends only hinge one quarter  
 Drop hands . . . walk forward around outside  
 Star thru with the one you meet  
 Others box circulate once  
 Hinge one quarter (check your wave)  
 Ping pong circulate . . . extend  
 Recycle . . . veer left  
 Ferris wheel  
 Centers pass the ocean  
 Explode the wave . . . left allemande



by Karl-Heinrich Fischle, Hanover, Germany  
Hexagon Basic Level  
(Two couples in head positions. One couple in side positions)

**Sides lead right and circle six**  
**Side men break to lines of six**  
**Pass thru, bend the line**  
**Box the gnat, bend the line**  
**Star thru, California twirl**  
**Square thru three hands**  
**Left allemande**

by Bill Vrba, Cedar Rapids, Iowa

**Promenade you don't slow down**  
**You keep on walking around the twon**  
**Put the lady in the lead . . . go Indian style**  
**The boy walk behind her for a little while**  
**The girls zoom back behind that man**  
**Keep on walking around that land**  
**The boys half zoom . . . left allemande**  
**Come to the right . . . right and left grand**

**Bow to your partner and she'll bow back**  
**Four ladies to a U turn back**  
**Boys run around that girl**  
**Cross trail to an allemande left**

**Bow to your partner and the corner too**  
**Heads do a right and left thru**  
**Pass thru . . . partner trade**  
**Get to the corner . . . allemande left**  
**Partner right and left grand**

by Howard Parker, Hayward, California  
STATIC SQUARE

**Head ladies chain to the right**  
**All roll half sashay**  
**Heads lead to the right . . . split the outside**  
**Round one to a line of four . . . zero line**

ZERO LINE

**Pass thru . . . chase right . . . boys run**  
**Roll half sashay . . . turn and left thru**  
**To zero line**

ZERO LINE

**Pass thru . . . wheel and deal**  
**Double pass thru . . . first two left**  
**Next two right to zero line**

ZERO LINE

**Pass thru . . . wheel and deal**  
**Double pass thru . . . track II**  
**Swing thru . . . turn thru**

**CALLERS:** Why not send us some of your workable choreographic creations?

## SINGING CALLS

### YOU DON'T CARE

By Jerry Dews, Port Neches, Texas  
**Record: Blue Star #2234**, Flip Instrumental with Jerry Dews

OPENER, MIDDLE BREAK, ENDING  
**Four little ladies chain turn that girl**  
**Rollaway and circle to the left**  
**Four ladies rollaway circle left then**  
**Left allemande corner weave that ring**  
**Wind in and out until you meet your own**  
**Do sa do and promenade**  
**Darling I love you so it's hard to know**  
**That you don't care what happens to me**  
FIGURE:

**Heads square thru four hands around you go**  
**Do sa do with the corner lady there**  
**Why don't you swing thru girls fold**  
**Peel the top for me boys move up and**  
**Do the right and left thru flutterwheel**  
**And sweep one quarter more**  
**Swing your corner promenade**  
**Darling I love you so it's hard to know**  
**That you don't care what happens to me**  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### JUST BECAUSE

By Elmer Sheffield, Tallahassee, Florida  
**Record: ESP #123**, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING  
**Circle to the left**  
**Just because you think you're pretty**  
**Just because you think you're hot**  
**You walk around your corner lady**  
**See saw your own**  
**The men star right around you run**  
**Do an allemande left with your corner**  
**Swing your girl and you promenade**  
**Honey I'm telling you**  
**Baby I'm through with you**  
**Because just because**  
FIGURE:

**Head couples square thru go four now**  
**With the corner do a do sa do**  
**You swing thru go down the way**  
**Boys run right bend the line**  
**Do a right and left thru**  
**Flutterwheel roll it on across now**  
**Slide thru swing and promenade**  
**Honey I'm telling you**  
**Baby I'm through with you**  
**Because just because**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



## WARMED OVER KISSES LEFT OVER LOVE

By Stan Russell, Taylors, South Carolina

**Record: Dance Ranch #679**, Flip Instrumental

with Stan Russell

OPENER, MIDDLE BREAK, ENDING

**Circle to the left**

**I see I've gotta be heading for pain**

**I see a broken heart wearing my name**

**Left allemande then do sa do your girl**

**Left allemande old corner**

**Then weave around that ring**

**You've got another love you're running to**

**Swing with your baby**

**Then promenade the room**

**You're handing me sure as stars up above**

**Warmed over kisses and left over love**

FIGURE:

**Head two couples promenade halfway around**

**Lead to the right do sa do one time around**

**Here's where you swing thru and then**

**Boys run right now bend the line**

**Do a right and left thru tonight slide thru**

**Square thru three hands you know**

**Swing that corner then promenade and go**

**You're handing me sure as stars up above**

**Warmed over kisses and left over love**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## CAB DRIVER

By Gabby Baker and Chuck Mashburn

**Record: Thunderbird #235**, Flip Instrumental

with Gabby Baker and Chuck Mashburn

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain across and go**

**Chain those ladies right back home**

**Left allemande come back do sa do**

**Sides face grand square**

**Cab driver drive by Mary's place**

**I just want a chance to see her face**

**Don't stop the meter let it race**

**Cab driver drive by Mary's place**

FIGURE:

**Heads square thru four hands and go**

**Split the sides around one make a line**

**Pass thru ends fold right and left thru**

**Do sa do and do an eight chain four**

**Cab driver drive by Mary's place**

**Swing the corner promenade**

**Don't stop the meter let it race**

**Cab driver drive by Mary's place**

ALTERNATE FIGURE:

**Heads promenade halfway**

**Down the middle square thru I say**

**Make right hand star turn it one time**

**Star by the left go around one then**

**Right and left thru pass thru trade by**

**Swing and promenade**

**Don't stop the meter let it race**

**Cab driver drive by Mary's place**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## ROUND DANCES

### THREE QUARTER TIME WALTZ-Grenn 17054

**Choreographer: George Gray**

**Comment:** An easy and pleasant waltz routine having both right and left face waltzes Good "oom-pah-pah" music. Cues on one side of record.

#### INTRODUCTION

1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

#### PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Fwd, Swing, —; Spin Manuv, 2, 3 end M face RLOD;**

5-8 **(R) Waltz Turn; (R) Waltz Turn M facing LOD; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to remain in CLOSED:

#### PART B

1-4 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Manuv, 2, 3 M face RLOD;**

5-8 **(R) Waltz Turn; (R) Waltz Turn end M facing WALL; (Twirl) Side, XIB, Side; Thru, Face Close;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B blending to BUTTERFLY:

SEQUENCE: Dance goes thru twice except meas 16 last time thru Step Thru, Apart, Point.

### DELTA RAG—Chantilly Rounds 1000

**Choreographers: Walt and Judie Ishmael**

**Comment:** You can have fun doing this two-step and the music has a good beat. There are cues on one side of the record.

#### INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; (Twirl) Walk, —, 2, —; 3, —, Pickup to CLOSED M facing LOD, —;**

#### PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, XiF SIDECAR, —; Side, Close, XiF BANJO, —;**

5-8 **Fwd, Lock, Fwd, Lock; Fwd, Close, Bk, —; Bk, Close, Fwd end in SEMI-CLOSED face LOD, —; (Twirl) Fwd, 2, 3, ¼ R Turn**



**M face WALL in CLOSED;**  
 9-12 **Side, Close, Fwd, —; Rock Fwd, —, Re-**  
**cov, —; Side, Close, Bk, —; Rock Bk, —,**  
**Recov to OPEN face LOD, —;**  
 13-16 **Circle Away Two-Step; Away Two-**  
**Step; Strut Together, —, 2, —; 3, —, 4**  
**end CLOSED M facing LOD, —;**

SEQUENCE: A — A end in BUTTERFLY — B — A  
end BUTTERFLY — B plus Ending.

Ending:

1-3 (Twirl) Fwd, —, 2, —; 3, —,  $\frac{1}{4}$  R Turn M  
face WALL in BUTTERFLY, —; Lunge  
Side, —, Twist face RLOD, —.

**DOLL DANCE—Blue Star 2231**

**Choreographers:** Stan and Ethel Bieda

**Comment:** A lively two-step with adequate music. There are cues on one side of record.

## INTRODUCTION

1-4 BUTTERFLY **M** face WALL **Wait; Wait;**  
**(Twirl) Vine, —, 2, —; 3, —, 4, end BUT-**  
**TERFLY, —;**

## PART A

1-4 **Side, —, XIB, —; Side, Close, Side, Close; Side, —, Thru to OPEN facing LOD, —; Scoot, 2, 3, 4;**

5-8 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;**

9-12 **Apart Two-Step; (Roll across to LEFT OPEN) Side Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

13-16 **Change Sides, 2, 3 to OPEN, —; Fwd Two-Step; Buzz, —, 2, —; 3 end BUTTERFLY M face WALL, —, In Place Step, Step;**

## PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Apart, Close, Fwd, —; Side, Close, Thru, —;**

5-8 Side, —, XIB, —; Side, —, XIF, —; Solo Circle, —, 2, —; 3, —, 4, —;

9-12 **Face to Face Two-Step; Bk to Bk Two-Step** end facing LOD in OPEN:

**Basketball Turn, —, 2, —; 3, —, 4 to SEMI-CLOSED facing LOD, —;**

13-16 **Fwd Two-Step; Fwd Two-Step; (Twirl)**  
**Walk, —, 2, —, ; 3, —, 4 to BUTTERFLY M**  
**face WALL, —;**

SEQUENCE: A — B — A — B — B plus Ending.  
Ending:

1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Close, Side, Close; Apart, —, Point, —.**

**A TASTE OF HONEY—Grenn 17055**

**Choreographers:** Charlie and Nina Ward

**Comment:** A variety of music and rhythm. Keeps one thinking and interested. Music is big band. Cues on one side of record.

## INTRODUCTION

1-4 CLOSED **M face** DIAGONAL COH **Wait;**  
**Wait; Side, Draw, —; Side, Draw, —;**

## PART A

1-4 **L Turn, Side, Close; Back, Draw, —; R Pivot, 2, 3 M facing RLOD & WALL; Side, Draw, —;**

5-8 Repeat action meas 1-4 Part A except to end M facing LOD & COH:

9-14 **Fwd/Turn, Side, XIB; Bk/Turn, Side, XIF; Fwd/Turn, Side, XIB/Check; Recov, Side, XIB; Side, Draw, Close; Side, Draw, Close:**

## PART B

1-4 **M facing WALL Twist, 2, Turn L, Step/**  
**Step M face COH; Twisty Vine, 2, 3, 4;**  
**Twist, 2, Turn L M face WALL, Step/**  
**Step; Twisty Vine, 2, Side, Close;**  
5-8 **Fwd, —, Side, Draw; Fwd, Fwd/Check,**  
**L Bk Turn, Bk M facing DIAGONAL COH;**  
**L Turn Fwd, 2 M facing RLOD & COH, L**  
**Bk Turn, Bk M again facing DIAGONAL**  
**COH; Side, Draw, Close, —;**

## PART A

(Viennese Variation)

1-4 (L) Viennese Waltz Turn; (L) Viennese Waltz Turn; (L) Viennese Waltz Turn; (L) Viennese Waltz Turn end M facing RLOD;

5-8 (R) Viennese Waltz Turn; (R) Viennese Waltz Turn; (R) Viennese Waltz; (R) Viennese Waltz;

9-14 Repeat action meas 9-14 Part A:

## PART B

(Cha Cha Variation)

1-4 **CLOSED M facing WALL Twist, 2, (Twirl) Side/Close, Side; Twist, 2, (L Twirl) Side/Close, Side; Thru, Recov, Side/Close, Side; Thru, Recov, Side/Close, Side;**



5-8 Repeat action meas 5-8 Part B (not Cha Cha variation)

SEQUENCE: A — B — Variation — A — Variation — B — A — B plus Ending.

Ending:

1-2 **Double Pivot Twd** RLOD; **Apart, —, Point, —.**

## Some Hits of Yesteryear

**A** NUMBER OF YOU who started your calling fewer than ten years ago have been writing in asking for certain calls that were a part of the activity "before your time." Curiosity about certain calls that provided the roots of some of today's choreography has a special allure for some of today's callers digging into the past.

As an experiment we thought we'd take you back in time and every once in a while run off some of the old timers. For instance, on page 49 we're running a contemporary version of the singing call Just Because. The original came out in the August, 1950, issue of Sets In Order. Here it is as we ran it then so that you can compare it to the current version.

### **JUST BECAUSE (circa. 1950)**

By Doc Alumbaugh, Arcadia, CA

OPENER:

**It's honors to your partners  
And to your corners all  
Now swing that opposite lady  
She's the gal across the hall  
Come back home and swing your own  
You swing with all your might  
And thank your lucky stars  
She's the one you brought tonight  
Allemande left with the old left hand  
A right to your partner right and left grand  
A grand old right and left around the ring  
Then you promenade your partner  
Boys shout and sing with joy  
Because just because**

BREAK:

**It's all around your corner  
She's the gal from Arkansas  
She saw round your partner  
She's the prettiest in the hall  
Four gents center with a right hand star  
Star by the old right hand  
Go all the way round to your corner  
With a two time allemande**

**You turn 'em once turn 'em twice  
Then back right off and bow real nice  
It's a grand old right and left  
Around that ring then you promenade  
This pretty little thing  
Throw your head right back and sing  
Because just because**

FIGURE:

**Head two ladies chain across  
Chain across the ring  
Turn 'em around and chain 'em back  
And give that gal a swing  
The two side ladies chain across  
Chain across that ring  
Turn 'em around and chain 'em back  
And give that gal a swing  
Allemande left your corner  
Allemande right your own  
Go back swing that corner round and round  
Then you promenade this corner maid  
Shout and sing with joy  
Because just because**

A patter "break" that was popular way back when and still shows up today (on occasion) is this one that appeared in the October, 1950, issue of Sets in Order.

### **GRAND SASHAY — (filler)**

**Allemande left with your left hand  
Right to your partner  
Right and left grand  
Halfway round in the usual way  
Meet your honey with a grand sashay  
Sashay right around your partner  
Back up left give a right hand there  
Sashay left around the square  
Left hand to that lady there  
Sashay right around the square  
Right hand to that lady fair  
Sashay left around the square  
A left hand to that lady there  
A right to the next and she's you own  
Promenade that pretty girl home**

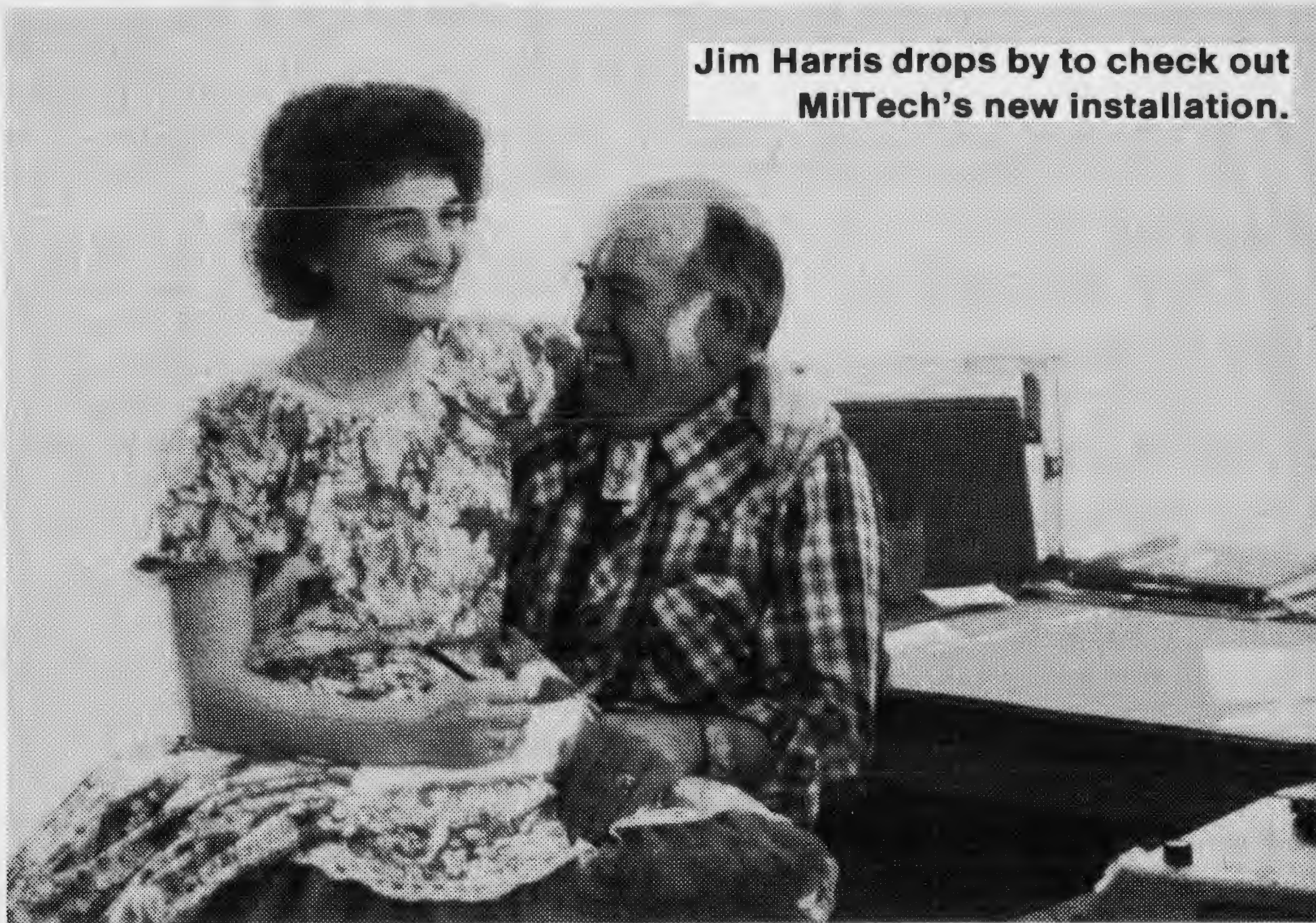
### **HELPFUL HINTS**

1. If you would normally give right hand to a person in the grand right and left, then you sashay forward to the right around him and back up on the other side. And vice versa.
2. Don't do this with a jerk! When you walk by somebody after the sashay interruption, go smoothly rather than yanking someone's arm out of the socket!
3. "Sashay" is the Texas equivalent for the "do sa do."



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## CALLER of the MONTH



*Buddy Weaver, Hilo, Hawaii*

**B**ORN AND RAISED IN THE KAILUA area on the Island of Oahu, Buddy may truly be termed an "island caller." He is also unique in that he is a third generation caller, son of caller, Dick Weaver and grandson of caller, Frank Waters. With this strong foundation, it was inevitable that Buddy would become a fulltime, professional caller/teacher and recording artist.

He started calling in 1976 on Oahu, where his clubs included the Hayseeds at Pearl Harbor, Harbor Hoedowners, Bachelors and Bachelorettes and the Lele Rainbows. When a move took Buddy and his wife, Debra, to the Big Island in 1982, activities became even more extensive. Today, an incredible weekly schedule begins on Sunday in Kona with a beginner's class, followed by a Mainstream dance for the Sunset Promenaders. On Tuesday, it's the Hilo Hoedowners followed by an A1 group workshop. On Wednesday, Buddy travels to Pahoa for another beginner's class as well as workshops. Thursday it's the Rainbeaus and Belles in Pahoa and on Friday, back to Hilo. Each Saturday the rhythm

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changes and the Weavers take a leisurely ride to Keauu to teach an intermediate round dance class, followed by a basic round dance class.

A caller for the Hawaiian Federation of Square Dance Clubs and a member of Callerlab, Buddy is also on staff of the Hawaiian Squarstitute which enjoyed a successful debut in February of 1984. On occasion, he heads for the Mainland to call for the dancers in the midwest and northern California and somehow still finds time to record. Recent releases include Silver Threads for River Boat and Wonderful Time for FTC.

It's obvious that Buddy Weaver strives to help build the activity and his dancers are appreciative of his continuing efforts. "You are our caller of the month, every month," they say, "We thank you for bringing our square dancers all together on the Big Island."

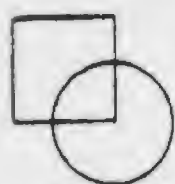
**LETTERS**, continued from page 3  
doesn't fade away. It's mighty hard to skylark when the dancer doesn't know the calling sequence.

Dennis Howard  
Woodruff, Wisconsin

Dear Editor:

Ray and I have seen a tremendous change in the attitude of dancers over the years and I find I enjoy calling club dances less and less. I am channeling my efforts into one-night-stands more and more. I call for residents of a hospital-home once a month. Many of these people are in their 80's so you know the material is very slow and simple, but I am learning to call with a smile in my voice again.

Lucille Graf  
Utica, New York



## NATIONAL SQUARE DANCE DIRECTORY



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### AS I SEE IT, *continued from page 8*

And so, with a full measure of complimentary letters and the continuous flow of news, we are encouraged. Although it may seem to some of you who have been reading SQUARE DANCING since the days it was known as Sets In Order, that we tend, sometimes, to repeat topics, keep in mind that we are constantly playing to a changing audience. There are always the newcomers who possibly have never heard some of the bits and pieces that are important to the activity's future.

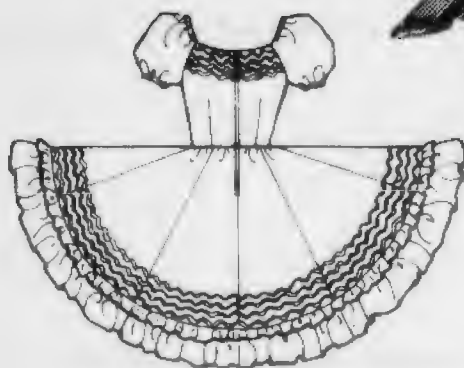
But then, we wonder if we were to sit down at the dinner table with you if you might be more apt to tell us how you feel. At any rate, since this is not entirely possible, perhaps you will take the time to drop us a line expressing your opinion on any phase of square dancing—this serves as our barometer. Sometimes we can get a letter back to you, but whether we do or not, we are influenced by what you have to say.

**NOTE:** Much to say in As I See It this month. Read on. . .

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**I**N RECENT MONTHS we've received, from concerned dancers, no fewer than four different flyers or ads from various square dance publications telling of parties where alcoholic beverages would be served. While we appreciate your concern, we'd like to turn right around and say, "The ball's in your court, baby."

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We discovered a long time ago that it doesn't make points to say to one of the big brewers, "You can't do that. Square dancers don't like your product." That would be ridiculous. However, in every instance where it has been pointed out—that square dancing and alcohol don't mix, that drinking before or during a square dance is a definite no-no and that while those who dance may enjoy such refreshments at other times, when they take part in a dance it's a different matter—the



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explanation is readily understood.

When it comes down to cases where something is going on right in your own area, where a club is ignoring the problem and is doing this type of advertising, then you, your club or your association could be more effective in discouraging the sponsors from this type of thing. You are in the best position to take the action.

Remember, today we are especially appreciative of the fact that we can square dance in schools, public buildings and churches

where the use of liquor is simply not allowed. There are also many individuals who have become a part of the activity because of the no drinking aspect.

Those of you who have been reading Sets In Order (SQUARE DANCING Magazine) for years know we've been on this soapbox in the past. We still think it's worthwhile to point out that it's not worth the risk of losing a single dancer by ignoring this universally accepted policy. Let those who enjoy their libations respect those who do not and simply wait for

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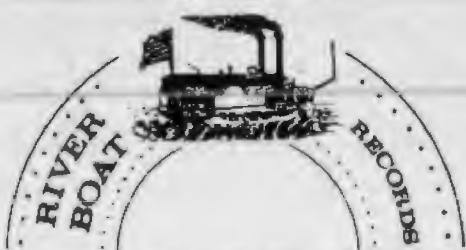
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## APPLAUSE TO KENTUCKIANA CALLER

by Ella Finn Henley, Louisville, Kentucky

As of May 11, 1984, a new plaque hangs in the Hall of Fame at Fontana Village. The plaque reads:

"Fontana Village Square and Round

Dance Hall of Fame honors Ray and Louise Bohn for their outstanding contribution to the success of Square and Round Dancing at the Fontana Family of Festivals, Fontana Village, Fontana Dam, North Carolina."

During the induction ceremony, Ray reminded himself and other callers that they are still going to goof now and then. With a parody to the country music standard, he paid tribute to the dancers and thanked them for the

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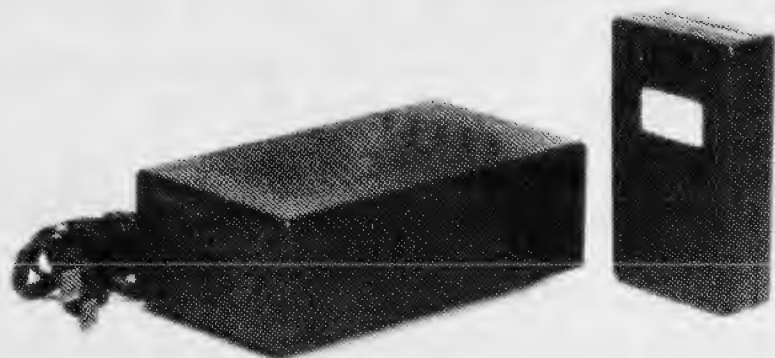
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smiles that make square dancing a joy. The sense of humor that enables Ray to love his profession was evident when he sang, "I'm sending you a big bouquet of roses, one for every time you put me wise."

Ray admitted he could never have "called longer than some callers have been alive" without the help and dedication of his taw.

So, Louise and Ray Bohn, to the ovation from North Carolina, add the cheers and salutes from your own family of Kentuckiana square dancers.

### GIVING CREDIT WHERE CREDIT IS DUE

**SQUARE DANCING** Magazine is no different than anyone else. We enjoy having articles from our magazine reprinted elsewhere, but we appreciate having credit given to us as the source. In return, we are very careful to give full credit to authors and magazines when we reprint something from an area publication. The credit line we request is listed in the masthead of each issue.

As we read monthly or quarterly square and round dance publications, we frequently run across stories, fillers, artwork or photos from our own pages. We're delighted they are proving of value. However, often no credit is given, even sometimes when the material has been photostated using our original type and page size.

Please, do unto us as we do unto you—give us credit. Also, please remember that the Grunden cartoons are copyrighted and may not be reproduced without specific permission. This is also true with certain artwork, photos and some articles.

We'll always work with you; just get in touch with us. We thank you.



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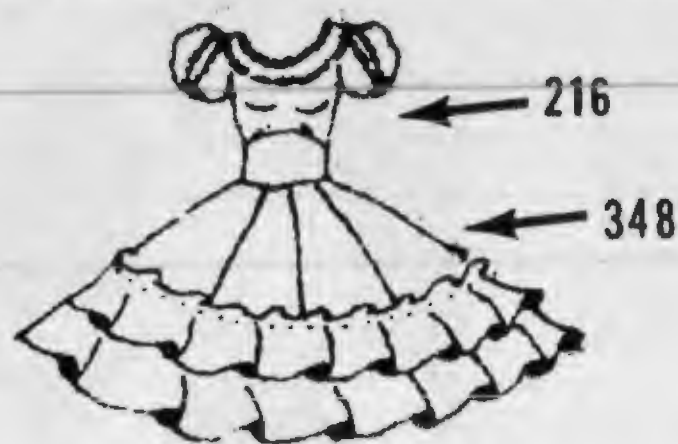
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## CLOGGING STANDARDIZATION

I have been appointed coordinator of all inputs from committees to standardize cueing terminology for clogging. We would like committees from all areas of the U.S. and any country or area where clogging is enjoyed to send their recommendations. These will be coordinated by means of a word processor. In this way, we will come up with the terms and cues most recommended by the dancers from all areas.

Most cloggers have recommended that instead of memorizing 30 or 40 routines, the cuer will cue all the dances (same as round dance cuers) as you dance.

All you cloggers, come and help. Form a committee in your section and send the name and address of the chairperson to me. If no committee is available in your area, we welcome individuals.

Send your suggestions to James F. Smith, 637 Swan St., Dunkirk, New York 14048 (telephone 716-366-6786). Cloggers, take note!



Dick Waibel



Doug Saunders



Shannon Duck



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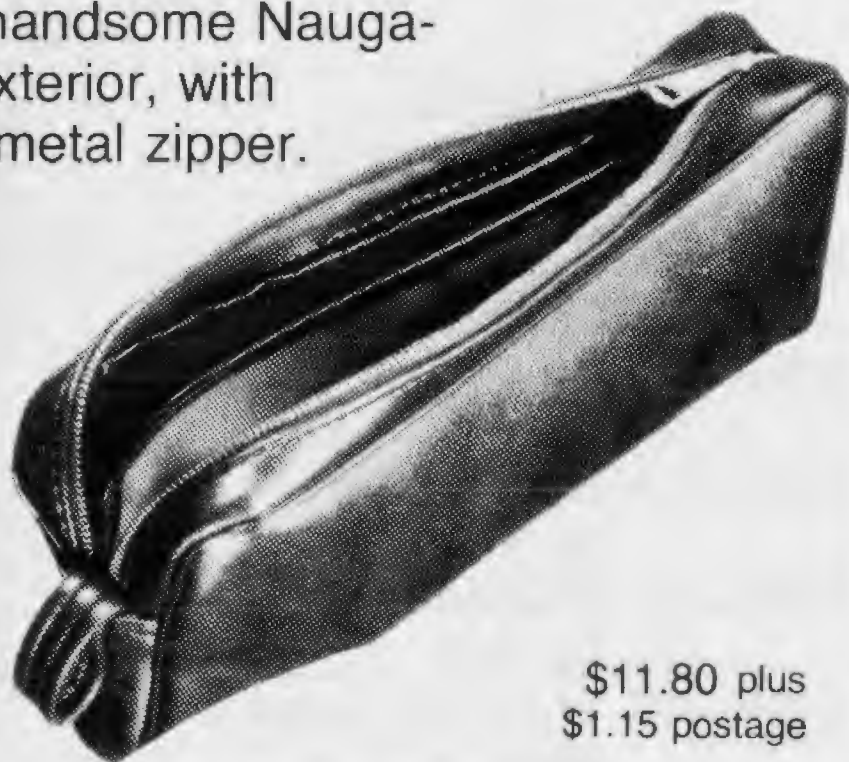
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## SINGING CALLS

**MY PRETTY GIRL—Blue Star 2233**

Key: G

Tempo: 128

Range: HC

Caller: **Johnnie Wykoff**

LA

**Synopsis:** (Break) Four ladies chain — chain back — join hands circle left — allemande left — right and left grand — do sa do — promenade (Figure) Head couples promenade the outside — side couples square thru in center — split the outside around one — make a line — forward turn thru — turn corner left — promenade.

**Comment:** Been a long time since we have heard this tune and it's nice to hear the melody again. The figure offers a turn thru and turn corner left and promenade. Music is above average. Rating: ☆☆☆

**THAT'S THE WAY LOVE GOES—ESP 313**

Key: E

Tempo: 128

Range: HB

Caller: **Paul Marcum**

LB

**Synopsis:** (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads promenade halfway — lead right do sa do — swing thru — boys run — bend the line — right and left thru — pass the ocean — boys trade — girls trade — pass thru — swing corner — promenade.

**Comment:** An enjoyable melody in ballad style. This release would be most appropriate to use during the middle of the evening as a relaxer. The figure works very nicely. Rating: ☆☆☆

**SUNFLOWER—Chicago Country 8**

Key: F

Tempo: 130

Range: HD

Caller: **Bob Poyner**

LC

## HOW TO USE THE RECORD REPORT

The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding.



**Synopsis:** Left allemande — do sa do — men star left — turn partner by right — left allemande — swing — promenade (End) Sides face grand square — four ladies promenade — swing at home — left allemande — swing — promenade (Figure) Heads promenade half-way — sides square thru four — do sa do — right and left thru — eight chain six — swing — promenade.

**Comment:** A familiar tune with good musical accompaniment. Callers may have to adjust some minor word metering though this is not a major problem.

Rating: ☆☆☆

## SENTIMENTAL OI' YOU—ESP 122

**Key:** A      **Tempo:** 120      **Range:** HA  
**Caller:** Elmer Sheffield      **LA**

**Synopsis:** (Break) Head ladies center — tea cup chain — four ladies promenade — swing own — left allemande — promenade (Tag) Grand square halfway (Figure) Heads square thru four hands — corner do sa do — swing thru — boys trade — boys run — bend the line — right and left thru — Dixie style make ocean wave — boys cross fold — swing corner — promenade.

**Comment:** Suggest callers listen to determine use. The figure is most adequate with a Dixie

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style and cross fold used. The introduction and break offers a tea cup chain. The accompaniment is well recorded and has an adequate melody line. Rating: ☆☆☆

## WARMED OVER KISSES LEFT OVER LOVE—Dance Ranch 679

**Key: D      Tempo: 126      Range: HB**

**Caller: Stan Russell      LA**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A relaxing dance that moves well with the music. Figure is average Mainstream with nothing unusual choreographically. Music is above average. The voice blends well and the hesitations in the recording are intended.

Rating: ☆☆☆☆

## EL PASO—Gaslight 003

**Key: A, B & C      Tempo: 130      Range: HC**

**Caller: Mike Corns      LG**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — men star right — left allemande — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — couples circulate — wheel and deal to face — veer left — veer right — trade by — swing — promenade.

**Comment:** A reissue of an old favorite. Nicely called by Mike, who to this reviewer's knowledge is a newcomer to the recording field. The veer left and veer right work smoothly and the key change is enjoyable. Might be nice to add this to the record case if the tune appeals to you. Music is above average. Callers beware of key changes on last figure.

Rating: ☆☆☆☆

## HARD DOG TO KEEP UNDER THE PORCH— ESP 605

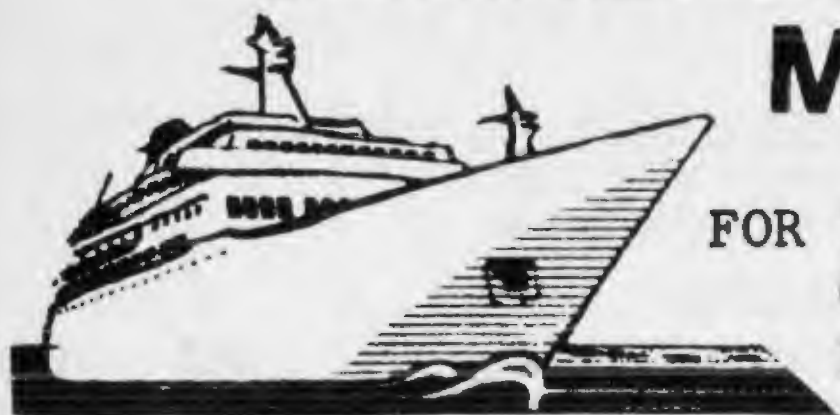
**Key: C      Tempo: 128      Range: HE**

**Caller: Larry Letson      LF**

**Synopsis:** (Intro) Circle left — walk around corner — see saw own — allemande left —

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grand right and left — turn thru — allemande left — promenade (Break) Four ladies promenade — swing own — join hands circle left — allemande left — grand right and left — turn thru — allemande left — promenade (Figure) Head couples promenade halfway — lead to right do sa do — swing thru — boys run right — ladies trade — wheel and deal — box the gnat — pull by do paso — her by left — corner right — her by left and roll promenade.

**Comment:** A very rhythmic release. The novel lyrics were enjoyed by the dancers. The figure is Mainstream put together differently for more enjoyment. A very good release that callers

should enjoy calling.

Rating: ☆☆☆☆

### SO THIS IS LOVE—Dance Ranch 680

**Key:** B Flat **Tempo:** 128 **Range:** HB Flat

**Callers:** John Chavis & Ben Coleman **LA**

**Synopsis:** (Break) Walk around corner — home a do paso — partner left — corner right — back to partner allemande thar — men back up — slip the clutch — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — walk in square thru four — right and left thru — star thru — pass the ocean — ladies trade — recycle — pass thru — trade by — corner swing —

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promenade.

**Comment:** A Mainstream dance release with good musical accompaniment. This reviewer wondered why the two callers didn't use harmony when calling together? Good rhythm.

Rating: ☆☆☆

## JUST BECAUSE—ESP 123

**Key: G & A Tempo: 132 Range: HC Sharp**  
**Caller: Elmer Sheffield LD**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A rhythmic floor stomping old favorite of many. This release has a lot of bounce to the cunce. The figure is average Mainstream and

can be handled by all. Elmer belts it out and a second voice does backup on the vocal.

Rating: ☆☆☆☆

## PURE LOVE—Cross Country 500

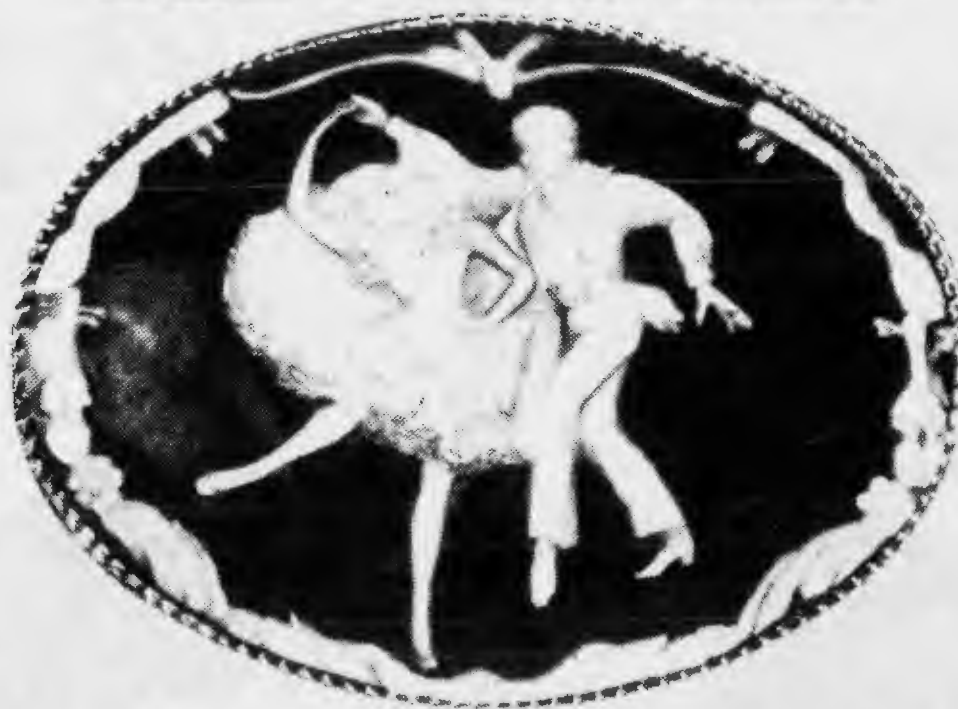
**Key: E & F Tempo: 130 Range: HD**  
**Caller: Walt Ishmeal LB**

**Synopsis:** (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads promenade half-way — heads rollaway — star thru — pass thru — trade by — do sa do — eight chain six —

*Continued on page 70*

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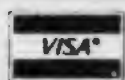
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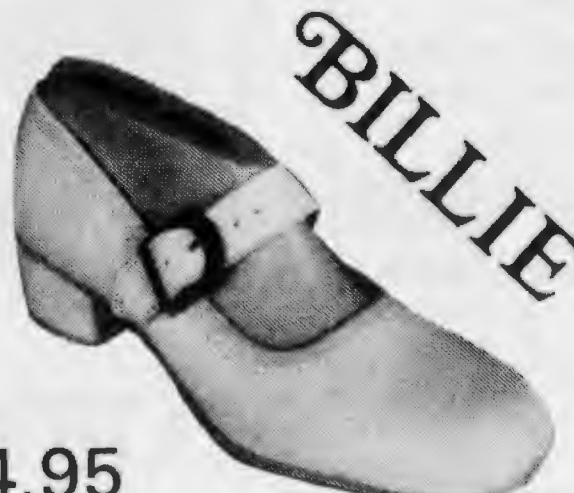


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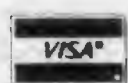
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swing corner — promenade.

**Comment:** Very good instrumental with a nice recording level. The figure uses an eight chain six and is easy to handle with no difficulty. This company, although fairly new in the field, is offering some above average product.

Rating: ☆☆☆

### **YOU DON'T CARE—Blue Star 2234**

**Key: F      Tempo: 126      Range: HA**  
**Caller: Jerry Dews      LA**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A recording that can be handled by all callers. Musically it has a strong beat and

the melody is adequate. The figure offers a peel the top. Nice clear calling.

Rating: ☆☆☆☆

### **LOVE—Blue Star 2232**

**Key: A Flat      Tempo: 126      Range: HC**  
**Caller: Al Brownlee      LD**

**Synopsis:** (Break) Circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru — eight chain four — swing corner — left allemande — promenade.

**Comment:** Long time since this reviewer has heard Al on a record. He did a good job to a

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TOP 25365 **GOOD MORNING COUNTRY RAIN** by Dave Walker  
TOP 25363 **WHY DO THEY ALWAYS SAY NO** by Bill Peterson  
TOP 25362 **WELCOME TO MY WORLD** by Art Shepherd

nice old tune that was enjoyable to hear again. The figure is average with an eight chain four. Rating: ☆☆☆

## STREET TALK—ESP 507

Key: A Minor    Tempo: 130    Range: HC  
Caller: Bob Newman    LA

Synopsis: (Intro & end) Four ladies chain — rollaway — circle left — rollaway — half sashay — circle left — four ladies roll a half sashay — circle left — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads

promenade halfway — sides right and left thru — square thru four — do sa do — eight chain four — swing corner — promenade.

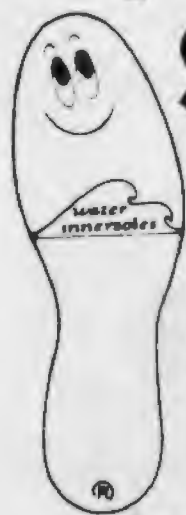
**Comment:** A very modern sound on this release. Callers need to establish a melody line that will be beneficial to them. Bob does a reputable job of calling to nice musical rhythmic accompaniment. Callers should take a listen for their own use. Rating: ☆☆☆

## STAY YOUNG—Bounty 103

Key: E Flat    Tempo: 128    Range: HG  
Caller: Pat Diamond    LB Flat

Synopsis: (Intro & end) Circle left — allemande

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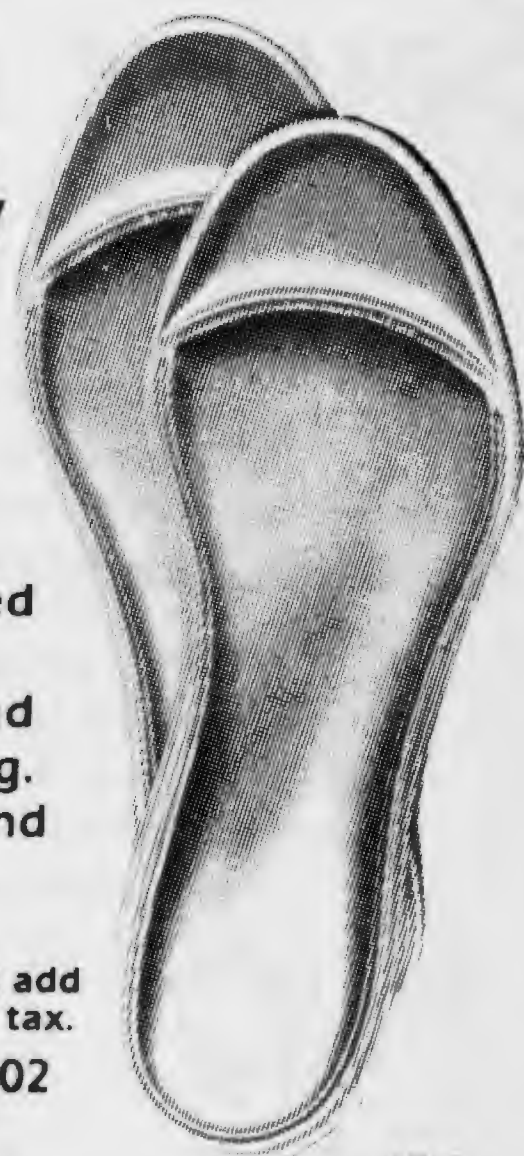
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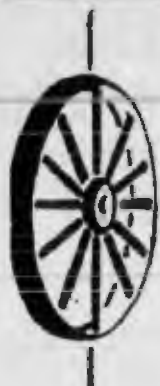
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left corner — do sa do own — allemande left — weave ring — do sa do — promenade (Break) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — touch one quarter — scoot back — boys run to right — right and left thru — pass the ocean — swing thru — boys trade — swing that girl — promenade.

**Comment:** The figure offers nothing more difficult than scoot back and pass the ocean. The ending seems to fade while dancers are swinging but it's really no major problem.

Music utilizes steel guitar with added voices on the instrumental side. Voices are very smooth in the execution of this release. Rating: ☆☆☆

### CAB DRIVER—Thunderbird 235

Key: C Tempo: 130 Range: HC

Callers: Gabby Baker & Chuck Mashburn LG

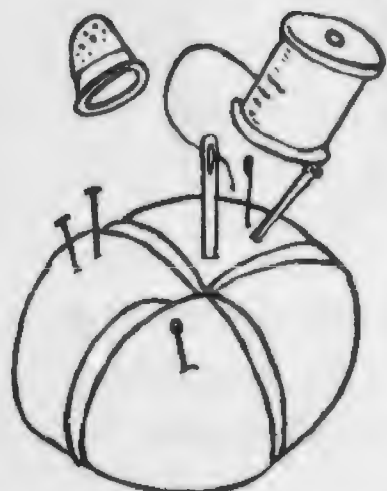
Synopsis: Complete call printed in Workshop.

**Comment:** A fine release with the voices of the two callers blending very nicely. The figure and alternate figure use Mainstream moves. The music is rhythmic and very good. An overall worthwhile release. Rating: ☆☆☆

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ESP 206

**Key: C & D** **Tempo: 128** **Range: HD**

**Caller: Elmer Sheffield & Larry Letson** **LC**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru — sides rollaway — do sa do — make a wave — swing thru — boys run right — make line — pass thru — wheel and deal — double pass thru — just leads partner trade — swing corner — promenade.

**Comment:** A rouser by ESP that sounds great with two callers on the record. The figure is

Mainstream and has good musical accompaniment. The melody line is not difficult and the music offers strong backup for the callers. Rating: ☆☆☆☆

## HOEDOWNS

**T-BONE—Gaslight 009**

**Key: D**

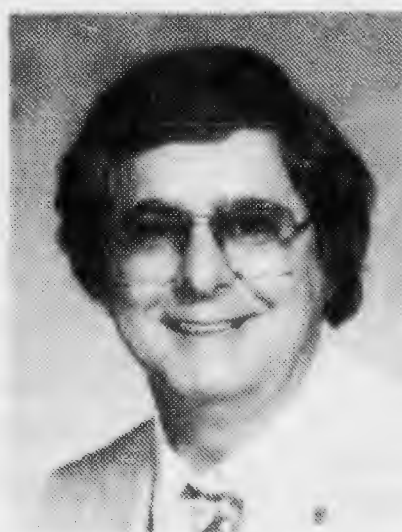
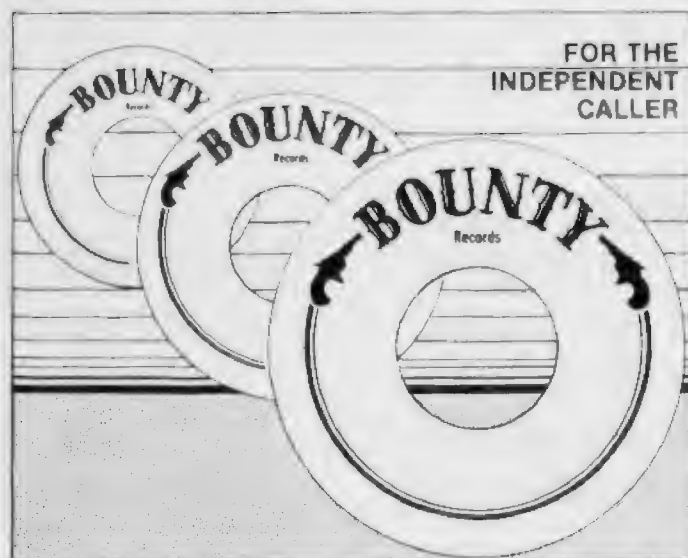
**Tempo: 130**

**TATERS—Flip side to T-Bone**

**Key: B**

**Tempo: 132**

**Comment:** Two hoedowns that offer very little musical instrumentation but seem adequate. This reviewer could not distinguish all the in-



Tom Perry



Josh Frank



Bob Kuss

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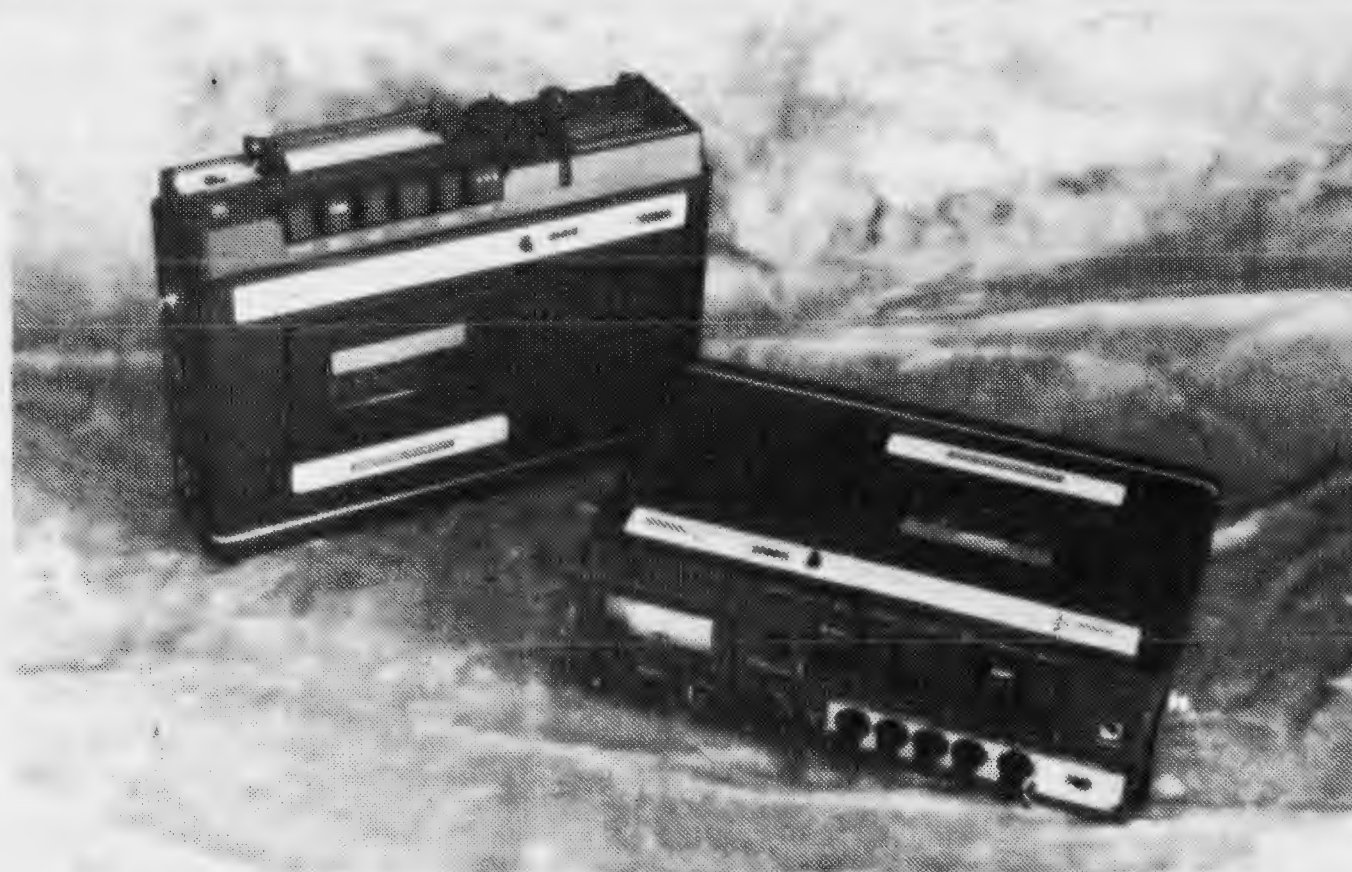
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FT-110 Lovesick Blues by Jay

FT-109 Tune Up, 48 Basic Hoedown by Rick

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Rating: ☆☆☆

## CHICAGO—Chicago Country 102

Key: G & C

Tempo: 128

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Key: G & C

Tempo: 128

**Comment:** Good strong instrumental hoedowns well recorded featuring a banjo and fiddle. On Galena the fiddle may be a little strong in some places for callers and not as subdued as some. The sticks action on the Chicago side

was enjoyable. Two good hoedowns.

Rating: ☆☆☆☆

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Aug. 3-4—22nd Annual Mississippi Gulf Coast S/D Festival, Mississippi Coast Coliseum Convention Center, Gulfport-Biloxi, MS/4502 Kendall Ave., Gulfport 39501

Aug. 3-4—31st Annual Penn State S/D Festival, Penn. State Univ., University Park, PA—Short Courses in Agriculture, 305 Agricultural Administration Bldg., Penn. State Univ., University Park 16802

Aug. 3-5—Ruffles in Rednecks Festival, Flagstaff, AZ

Aug. 3-5—25th Wisconsin S/R/D Convention, Univ. Wisc., Stevens Point, WI—(715) 341-2035

Aug. 3-5—2nd Annual Silver Salmon Shindig, Hermon Hutchens Elem. School, Valdez, AK—(907) 835-2757

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TB 233 Baby's Back Again/Bud Whitten

TB 234 No release under any title.

TB 235 Cab Driver - Chuck Mashburn/Gabby Baker (Duet)

TB 236 Do I Ever Cross Your Mind/Chuck Myers

TB 237 Little Red Wagon/Bud Whitten

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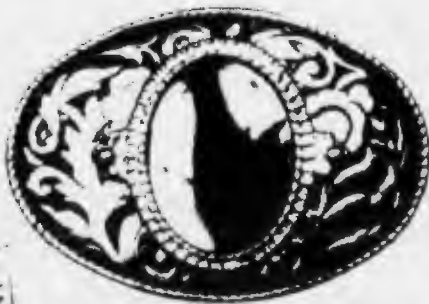
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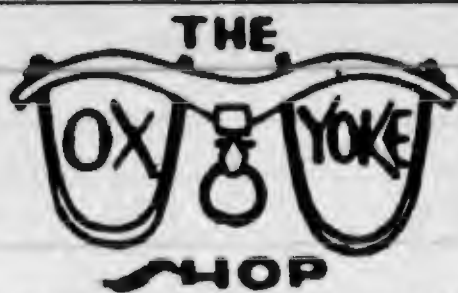
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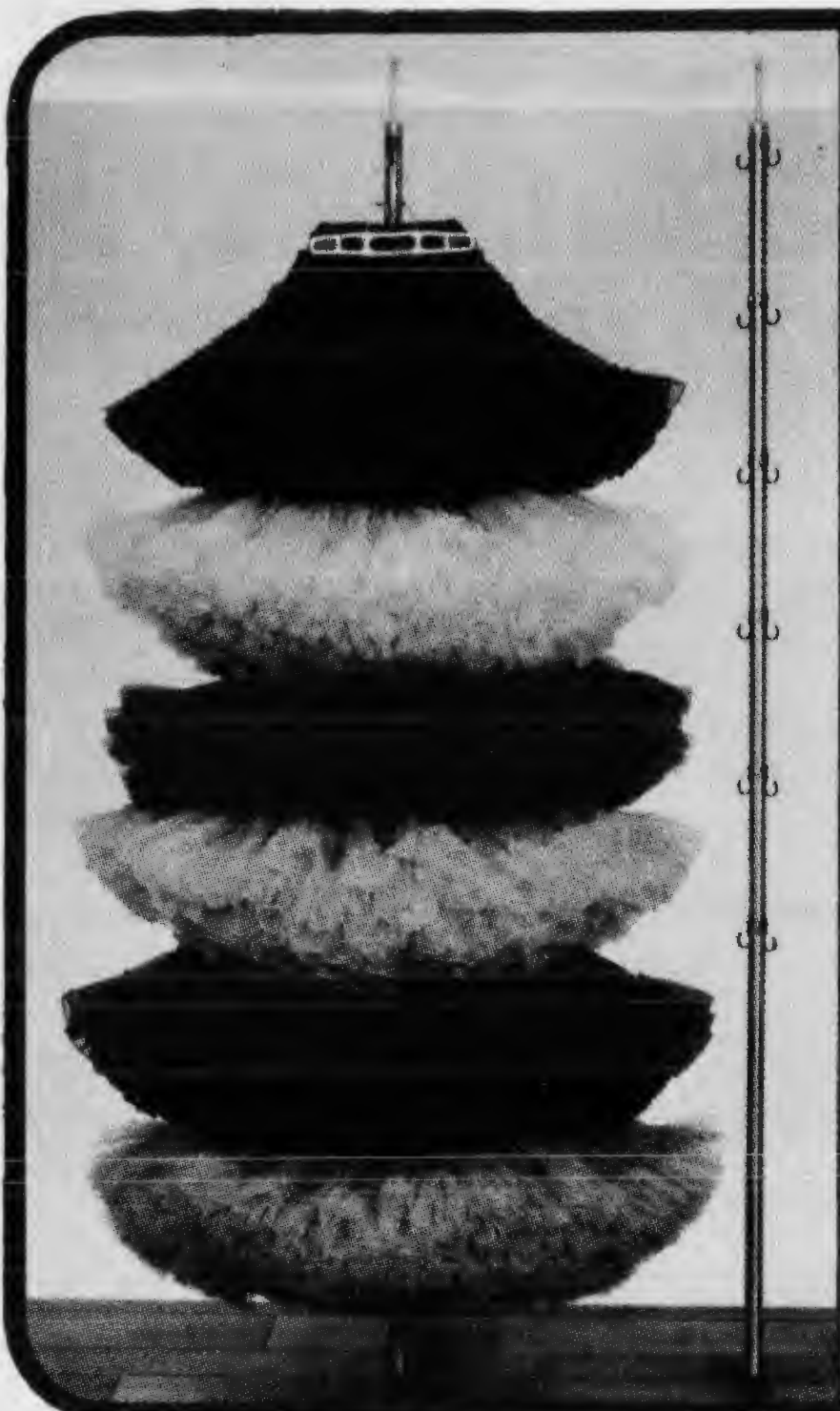
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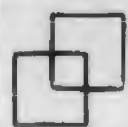
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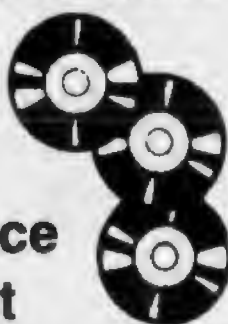
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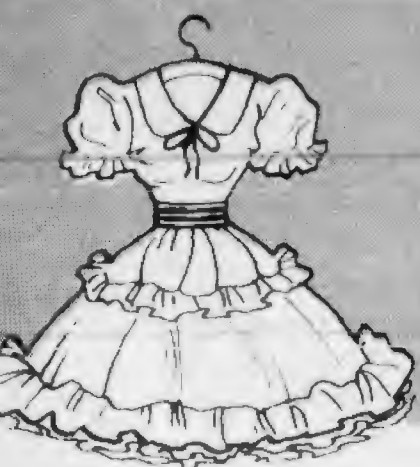
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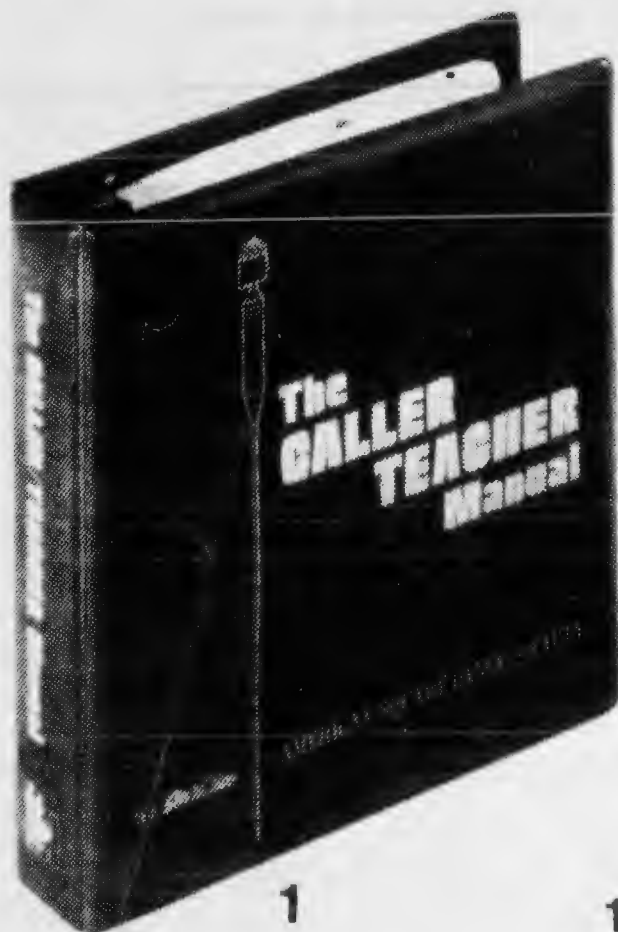
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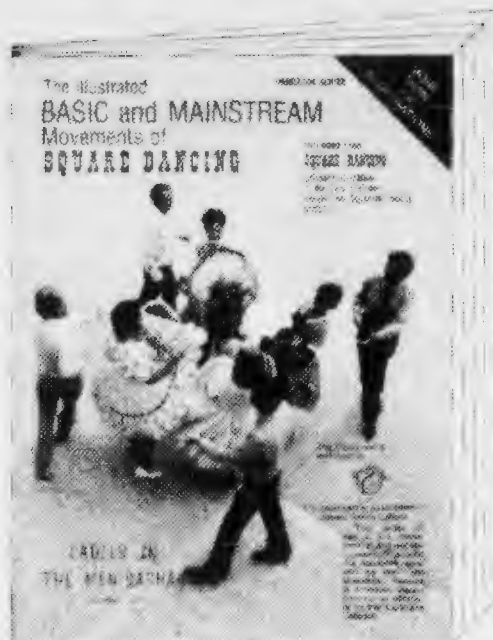


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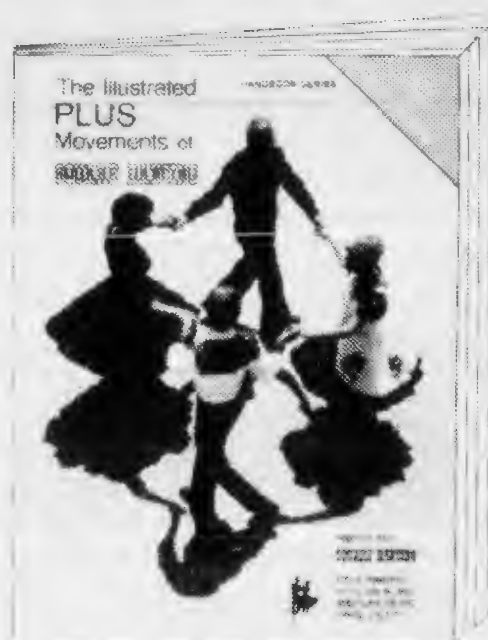
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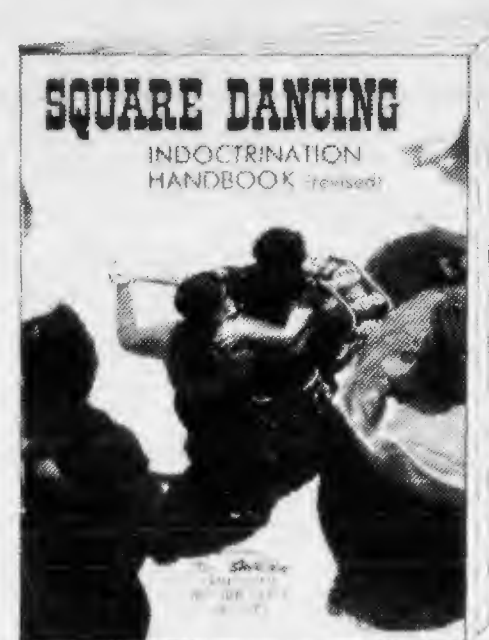
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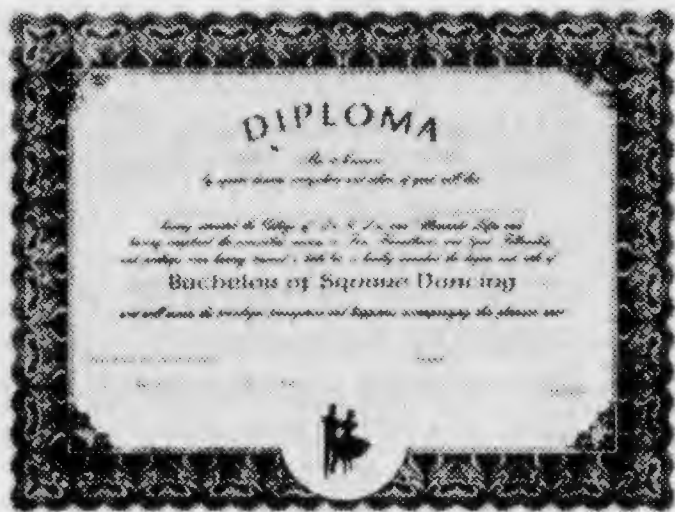
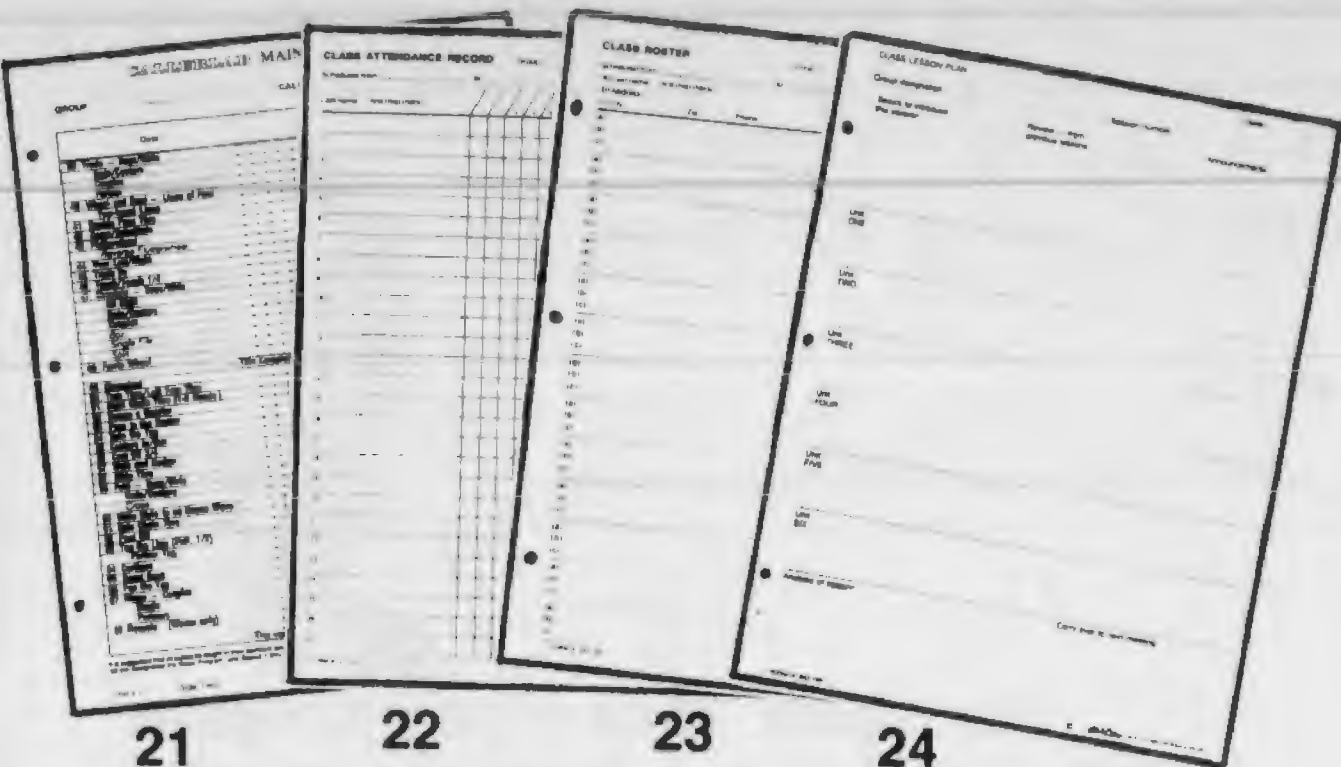


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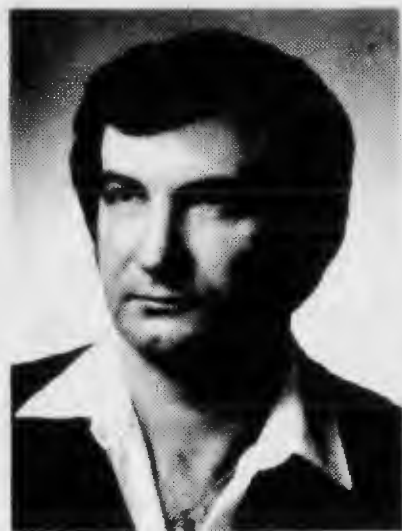


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### NEW RELEASES

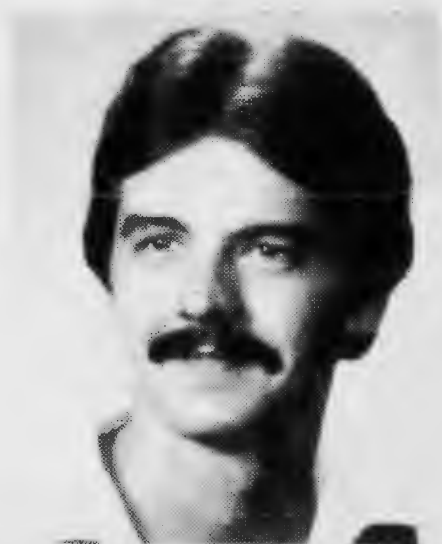
- ESP 605 Hard Dog To Keep Under The Porch by Larry**
- ESP 604 I'm Satisfied by Larry**
- ESP 508 Old Fashion Girl by Bob**
- ESP 313 That's The Way Love Goes by Paul**
- ESP 312 Lover In Disguise by Paul**
- ESP 206 The South's Gonna Rattle Again by Elmer & Larry**
- ESP 124 Suwannee by Elmer (Harmony—Tony O.)**
- ESP 123 Just Because by Elmer**

### RECENT RELEASES

- ESP 122 Sentimental Ol' You by Elmer**
- ESP 120 Put Your Arms Around Me by Elmer**
- ESP 120 Way Down Deep by Elmer**
- ESP 119 Way Down Deep by Elmer**
- ESP 118 In Times Like These by Elmer**
- ESP 117 Engine #9 by Elmer (harmony-Toxy Oxendine)**
- ESP 116 A Good Night's Love by Elmer**
- ESP 205 Strong Weakness by Elmer & Paul**
- ESP 204 I Wouldn't Change You by Elmer & Paul**
- ESP 203 I Think About Your Love by Elmer & Paul**
- ESP 202 Golden Memories by Elmer & Paul**
- ESP 311 My Lady Loves Me by Paul**
- ESP 310 Good N'Country by Paul**
- ESP 309 Good Ole Days by Paul**
- ESP 308 I Can't See Texas From Here by Paul**
- ESP 506 I Still Love You In The Same Old Way by Bob**
- ESP 401 Sizzlin' (Hoedown, Mainstream calls) by Bob**
- ESP 400 Lightnin' (Hoedown, P, calls, Elmer)**
- ESP 505 Swingin' by Bob**
- ESP 504 I Wish I Was In Nashville by bob**
- ESP 603 Salty Dog Blues by Larry**
- ESP 602 Mama Don't Allow by Larry**
- ESP 001 Birdie Song (mixer)**



Larry Letson  
Carmel, Indiana



Bob Newman  
Paducah, KY

Elmer Sheffield Productions, Inc.  
3765 Lakeview Dr.  
Tallahassee, Fla. 32304  
904 576-4088/575-1020

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# fashion feature



Joan Cochran, shown with hubby, Dale, enjoys working with border prints. She starts with six yards of fabric, plans the bodice first and then uses the balance, between four and five yards, for the skirt. Using a straight gathered skirt allows the print to show to full advantage. This dress is Anne Adams pattern #4995 and may be ordered by mail at 243 West 17th St., New York, New York 10011.



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